



TEMPLES OF RANIPUR-JHARIAL

D. R. DAS



CENTRE OF ADVANCED STUDY IN
ANCIENT INDIAN HISTORY AND CULTURE
CALCUTTA UNIVERSITY

1990



Published by :

Centre of Advanced Study,
Dept. of Ancient Indian History & Culture,
Calcutta University,
51/2, Hazra Road, Calcutta-700 019.

Printed at :

S. B. Art Printers,
18C, Rajchandra Sen Lane,
Calcutta-700 009.

BCU 3481

Ges 3764

PRICE Rs. - 145'00



PREFACE

The present monograph is the outcome of a project on the Catalogue of Temples undertaken by the Centre of Advanced Study in Ancient Indian History & Culture. Being responsible for the execution of this project, the author selected the temples of Ranipur-Jharial for documentation. These temples not only represent all known temple styles of Orissa but also are of immense historical and architectural value. Most of the temples are in a precarious state of preservation and many of them may crumble and fall if not taken care of immediately. The disappearance of these temples will reduce a temple site, unique of its kind, to a bald and bare plateau, create a gap in the evolutionary sequence of Orissan temple architecture and deprive the posterity of a rich heritage. The labour of the author will be amply rewarded if this monograph succeeds in creating an awareness for the conservation and preservation of the monuments and rock cut sculptures at Ranipur-Jharial.

The author owes grateful thanks to his colleagues in the Dept. of Ancient Indian History & Culture for their approval of the publication of this monograph. His thanks would also go to Prof. P. K. Mishra of Sambalpur University, Sri M. P. Mohanty of D. A. V. College (Titlagarh), Prof. S. C. Ray of Calcutta University and Yubraj J. P. Singh Deo of Khariar for various kinds of help he received from them. He is thankful to the Archaeological Survey of India for providing and permitting to publish Plate Nos. 1, 2, 7, 54 and 56.

51/2, Hazra Road,
Calcutta-700019,
October, 1990

D. R. DAS
Head of the Dept. of
Ancient Indian History & Culture
Calcutta University



CONTENTS

PREFACE	iii
INTRODUCTION	1
I TEMPLES	3
II <i>IN SITU</i> IMAGES	40
III DATE	47
IV CONCLUSION	49
GLOSSARY	51
PLATES 1—109	

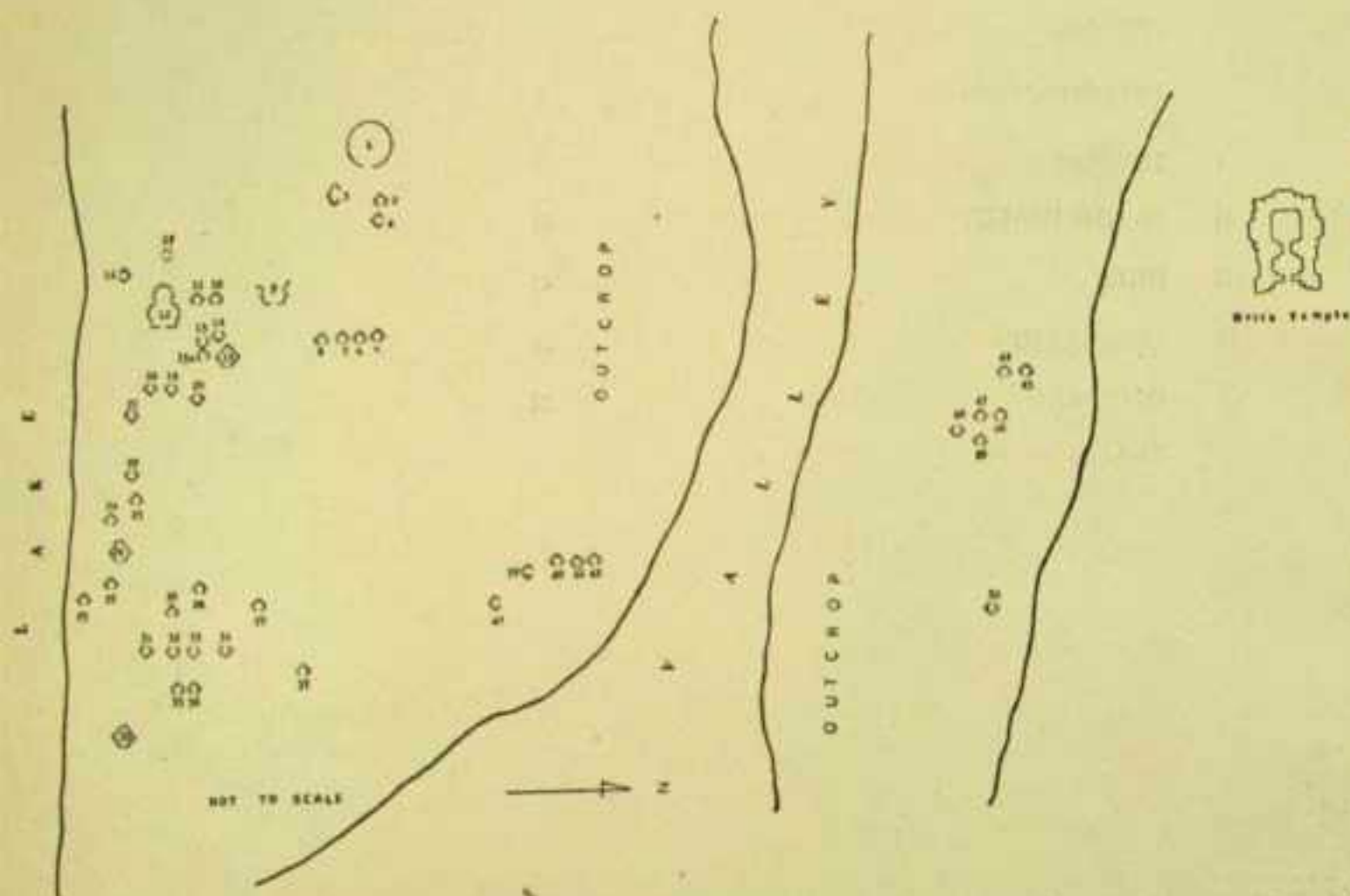


Fig. 1 : Site Plan of Rampur-Jharial



INTRODUCTION

In course of his annual tour in 1853, Sir John Cambell, Agent for the Suppression of Human Sacrifice and Female Infanticide in Orissa, came to a place near Titlagarh to stumble upon a remarkable collection of 'about 120 temples' of which one was hypaethral, one of bricks and one inscribed.¹ The only place, whose location and monumental remains resemble the description of Cambell, is Ranipur-Jharial, the twin villages in the Sindiketa Police Station of the Titlagarh Subdivision within the Balangir District in Orissa.² After more than two decades of Cambell's visit, the site was again surveyed by Beglar while on tour in the 'South-Eastern Provinces of India.' There he saw, on a large outcrop of flat rock of about 200ft. at its highest point, 84 temples in various stages of preservation (Pls. 1 & 2). Besides, he also noticed the remains of many other shrines. As he says, "the whole of the existing ruins cover a space of about half a mile long but not even a quarter mile wide, but within this small space they lie in thick cluster."³ A single temple of bricks was found by him at a short distance from these temples (see Fig. 1).

The large outcrop of rock, on which the stone temples stand, is within the boundary of Jharial. Skirted by a lake along its southern side, the gently sloping outcrop is divided into two parts by a valley running from east to west. The temples on the outcrop have been numbered for easy identification. Beglar found these temples clustered in several groups. These groups can still be recognised if it is borne in mind that his 'south-west' of the outcrop is indeed 'south-east' of the rocky plateau. Beglar's first group, located on the south-eastern end of the outcrop, consisted of 17 temples, the remains of two others and the incised outline of the foundation of a third. The second group, on the west of the first group and near the southern limit of the outcrop, consisted of five standing and three ruined temples. To the east of the second group, the third group included four temples and the remains of another. Beglar says that the fourth group, located nearby, consisted of 24 temples, standing and in ruins, but he gives a list of 27 temples. About the highest point of the rocky plateau stood the central cluster of temples. To this cluster belonged an open circular temple, three other standing temples, the ruins of another and the remains of some other.

On the northern segment of the outcrop, Beglar found seven standing and ten ruined temples. At a short distance from them stood a brick temple.

As it appears from his tour report, Beglar counted 43 standing or partially standing temples on the southern segment and seven on the northern segment of the outcrop. Of the 43 temples on the southern segment, 17 belonged to the first, 5 to the second, 4 to the third, 13 to the fourth and 4 to the central groups. Comparing the details given by Beglar with whatever is presently available, the extant temples, given identifying numbers, may be ascribed to his five groups in the following way :

Beglar's Group	Identifying No.	Total
First	22—38	17
Second	39—43	5
Third	5— 8	4
Fourth	9—20 (including 15a)	13
Central	1— 4	4
Total—		43



Temple No. 21, of which a little remains, was not included in Beglar's list of standing temples. From its location, the temple appears to represent one of the three ruined shrines, referred to as the fourth, fifth and sixth temples of the fourth group. Temple Nos. 44-50 are obviously Beglar's seven temples on the northern segment of the outcrop. The lofty brick temple, described by Beglar, stands on the plains of Ranipur nearby the rocky plateau of Jharial. Thus the number of extant temples at Jharial becomes 51 and at Ranipur one. This shows that not a single temple, standing at the time of Beglar's visit has entirely collapsed.

Stone temples of Ranipur-Jharial are dry ashlar constructions. The masonry blocks, kept in position by means of weight and balance, are dressed but not of any regular size. Trabeate method was followed for spanning the walls. To level the uneven rock-bed of the temples, platforms had to be provided in many instances.

Of the 52 temples at Ranipur-Jharial, one is hypaethral, three are *khākharā*, five *bhadra* and the remaining *rekha deulas*. The hypaethral temple (Temple No. 1) and one *khākharā* shrine (Temple No. 3) belong to the central cluster of Beglar's account. His fourth group includes four *bhadra deulas* (Temple Nos. 10, 11, 14 & 16). Probably to his third group belongs the fifth *bhadra deula* (Temple No. 21).

Excepting two, all temples at Ranipur-Jharial are deserted. Of these two, one (Temple No. 12) enshrines the *lingam* of Siva under the name of Someśvara. The second one, the hypaethral Temple No. 1, is a Śākta shrine. Some of the deserted shrines have a circular pit in the centre of the sanctum chamber. It is very likely that the pit is the result of disappearance of the *arghya* holding the holy *lingam*. In that case the Śaiva affiliation of many of the abandoned shrines may be assumed. An inscription on the rock face in the vicinity of Temple No. 12 refers to the construction of a temple in honour of Kṛṣṇa by Devananda, son of Jogesvara.⁴ This inscription proves the existence of at least one, if not more, Vaiṣṇava temple at Ranipur-Jharial.

NOTES

1. See Walter Elliot, 'Notice of A Remarkable Hypaethral Temple in the Hill Tracts of Orissa', *Indian Antiquary*, Vol. VII (1878), pp. 19ff.; also K. S. Behara, 'The Causathi Yogini Temple at Ranipur-Jharial', *Journal of the Orissa Research Society*, 1985, pp. 46f.

Cambell's reference to the hypaethral temple in the neighbourhood of Surada misled Beglar (*Archaeological Survey of India Report*, ed. A. Cunningham, Vol. II, Varanasi reprint, 1972, p. 416 and Vol. IX, Varanasi reprint, 1966, p. 74) and others (e.g. S. K. Saraswati in *The History and Culture of the Indian People*, Vol. V, ed. R. C. Majumdar, Bombay, 1957, p. 555; R. K. Sharma, *The Temple of the Chausathi Yogini Temple at Bheraghat*, Delhi, 1978, p. 31 and J. P. Singh Deo, *Un-noticed Circular Yogini Temple of Old Kalahandi State*, Khariar, 1983, pp. 1ff.). Cambell, however, clearly states that the locality, where he found the temple, is at some distance from Surada.

2. An unmetalled road connects Ranipur-Jharial with Monumunda, a village on the Titlagarh-Kantabhinji Road. The last two places are served by the S. E. Railway.
3. J. D. Beglar, "Report of Tours in The South-Eastern Provinces in 1874-75 and 1875-76," Cunningham, *op. cit.*, Vol. XIII, Varanasi reprint, 1970, pp. 120ff.
4. B. Ch. Chahura, 'Ranipur-Jharial-Inscriptions', *Epigraphia Indica*, Vol. XXIV, pp. 243f.



Chapter I

TEMPLES

As stated before, temples of Ranipur-Jharial are of four types, viz. hypaethral, *khākharā*, *bhadra* and *rekha*.¹ The solitary example of the first type is circular and open to sky. Temples of the *khākharā* style are rectangular and roofed by four-sided trabeate vaults with S-like profile.² Temples of the *bhadra* style are square and surmounted by a pyramidal roof composed of gradually receding tiers. Temples of the *rekha* order are square and having a towering roof with curvilinear profile. Temples of the last three types, whether rectangular or square, are cruciform on plan.

A. HYPAETHRAL TEMPLE

TEMPLE No. 1 : TEMPLE OF THE 64 YOGINIS* (Pl. Nos. 3-6 and Fig. 2)

The temple stands at a commanding position on the western end of the rocky plateau and overlooks the area around. It is an enclosure-type structure, circular on plan and surrounding an open court.* As Cambell measured it, the enclosure is 210ft. in circumference and 12ft. high. Its inner diameter is 47ft. The wall of the enclosure has a stepped base, projecting eaves and a continuous coping. An opening on the east gives entry into the enclosed court. Around the court, the inner side of the enclosure displays a range of sixty-five niches. The fourteenth niche, clockwise from the one on

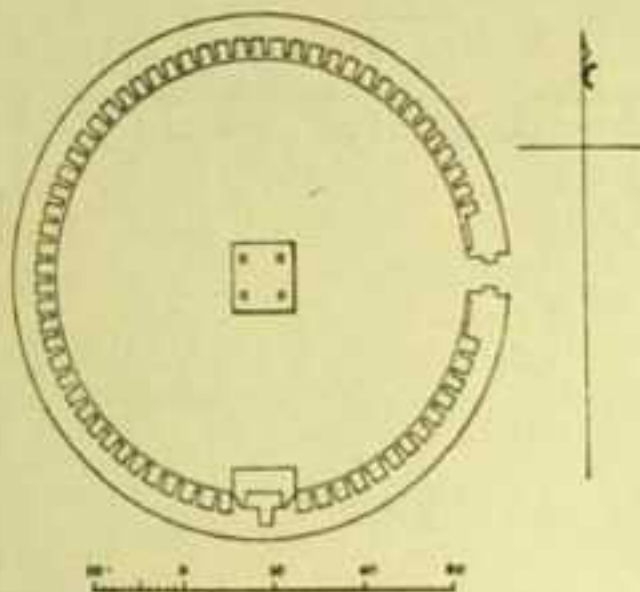


Fig. 2 : Hypaethral 64 Yogini Temple (Temple No. 1)
Ground Plan (after J. D. Beglar's drawing)

the southern side of the entrance, is the largest while the rest are of the same size.³ These niches were meant for accommodating images representing various Yogini aspects of the Mother Goddess.⁴ When Cambell visited the site 'sixty figures of goddesses in a variety of attitudes' were found to have been kept in position. At the time of Beglar, twelve niches were empty. However, he noticed images of four female divinities lying in front of four empty niches. Presently forty-nine among the sixty-five niches are containing images of the Yoginis.⁵

In the centre of the court is a square pavilion open on all sides. Its flat roof, with a capping stone and sloping sides, rests on four pillars. Each pillar has three sections, viz. square base, octagonal shaft and bracket capital. A frieze intervenes between the roof and the pillars. The pavilion enshrines an image of dancing Siva (Pl. 6). Facing east, the image is in the same axial line with the entrance door.



The hypaethral plan of the temple with a shrine of Śiva in its centre is a visual manifestation of an esoteric Tantrik concept which assumes a sort of monism through the identification of Śiva with Śakti. In this connection, mention may be made of the *Yoginikūṣa* where reference is made to the mystic circle at the centre of which stands Śiva."

B. KHĀKHARĀ TEMPLES

To the *khākharā* type belong Temple Nos. 3 and 9. The latter temple, locally known as the Liyahāri Mandir and larger of the two, is located at an elevation lower than that of Temple No. 3. Both the temples are deserted. Beglar takes Temple No. 9 to be 'Saivic' without assigning any reason for this assumption.

TEMPLE No. 9 : LIYAHĀRI MANDIR

(Pl. Nos. 7 & 8 and Fig. 3)

This is the northernmost of the temples of Beglar's fourth group. Live rock constitutes the lower parts of its rear. It is *triratha* on plan, built on a paved floor and facing east. The *bāsa* of the temple is divided into *pābhāga*, *jāṅgha* and *baranda*. The *pābhāga* is made of a single moulding of the *khurā* variety. It is decorated at places by *caṣṭya*-window motif. The *jāṅgha* is a plain wall. The *baranda* is indicated by three *khurā*-type mouldings. The *ganḍī* has two *khākharā*s placed one above another. A narrow *kānī* comes between them. The *ganḍī* is relieved on every side by a *candraśīlā* which is most emphatic on the facade. Members crowning the *ganḍī* are missing.

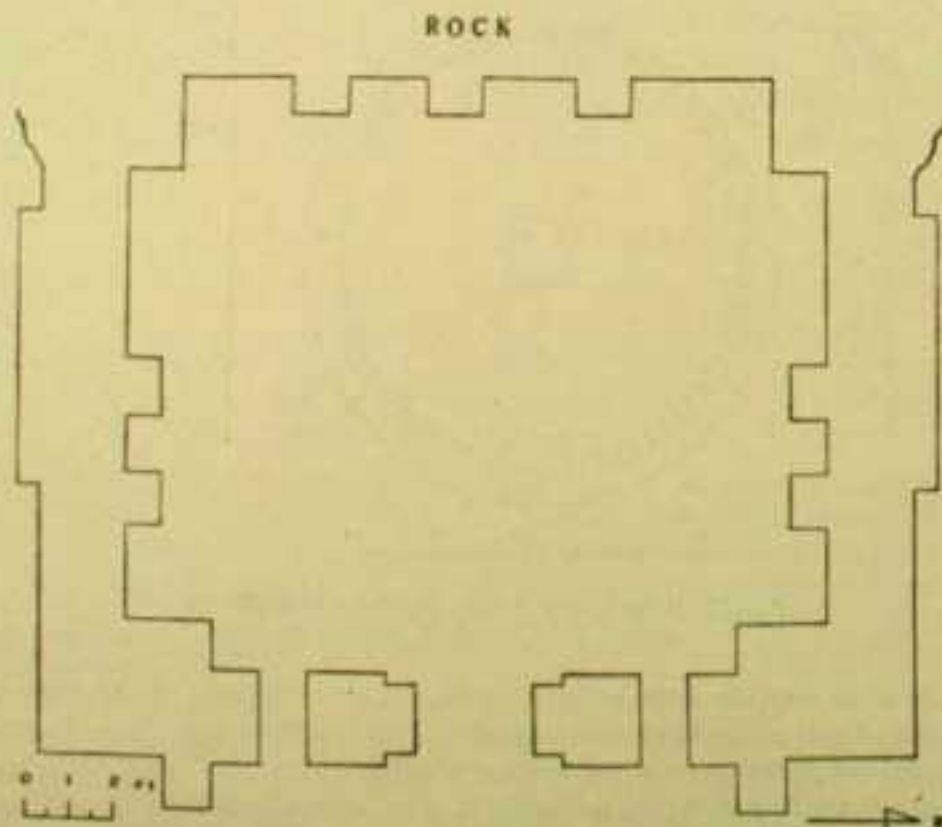


FIG. 3 : Ground Plan of Temple No. 9

In front, the temple has three openings. The central opening, corresponding to the principal entrance, is within a doorcase of which the lintel is marked with the *lūṭavimba*. The doorcase is fixed between two pillars. Again, between the pillar, at either flank of the central opening, and the pilaster, attached to the side wall, is a narrow gap. The pillar has a hoof-shaped base, a shaft with an octagonal



section between the two square parts and a bracket capital. The triple opening is placed within an outer case. The extant side jamb of this outer case has a base with three mouldings, viz. *khurū*, *kumbha* and *khurū*. The lintel supported by the jambs, has a brow-like projection.

Inside, the sanctum is a rectangular chamber.* Along its sides is a row of pilasters at regular intervals. The sanctum has two ceilings of which the lower one, representing the *garbhāmudra*, rests on two corbelled courses. The corbels are chamfered.

Relative proportions of some parts of the temple were found to be as follows :

- 1) *garbhagrha* (longer side) 3 : wall thickness 1 ;
- 2) *garbhagrha* (shorter side) 1.65 (approximately) : wall thickness 1 ;
- 3) *rāhā* 1 : *kanika* 1 ;
- 4) *pābhāga* 1 : *jāngha* 2 : *barāṇḍa* 1 ;
- 5) *bāḍa* 1 : *ganḍī* 1.5.¹²

TEMPLE No. 3

(Pl. 9 and Fig. 4)

This is one of Beglar's three standing temples to the 'west' (actually to the east) of the hypaethral temple. He describes these three temples as small and 'of the tower-roofed pattern with single square cells.' However, Temple No. 3 has neither a tower-roof nor a square cell. It is rectangular and facing north. Its *bāḍa bahala* on the longer side is 7ft. and on the shorter side 4'-8". The plan of the temple is *triratha*, the *bāḍa* has three divisions and the *ganḍī* is a two staged *khūkharū* structure. Of the three divisions of the *bāḍa*, the *pābhāga* is composed of a succession of two *khurū*s, the *jāngha* is bald and the *barāṇḍa* is indicated by two *khurū*s. On the *ganḍī* no finial is present.

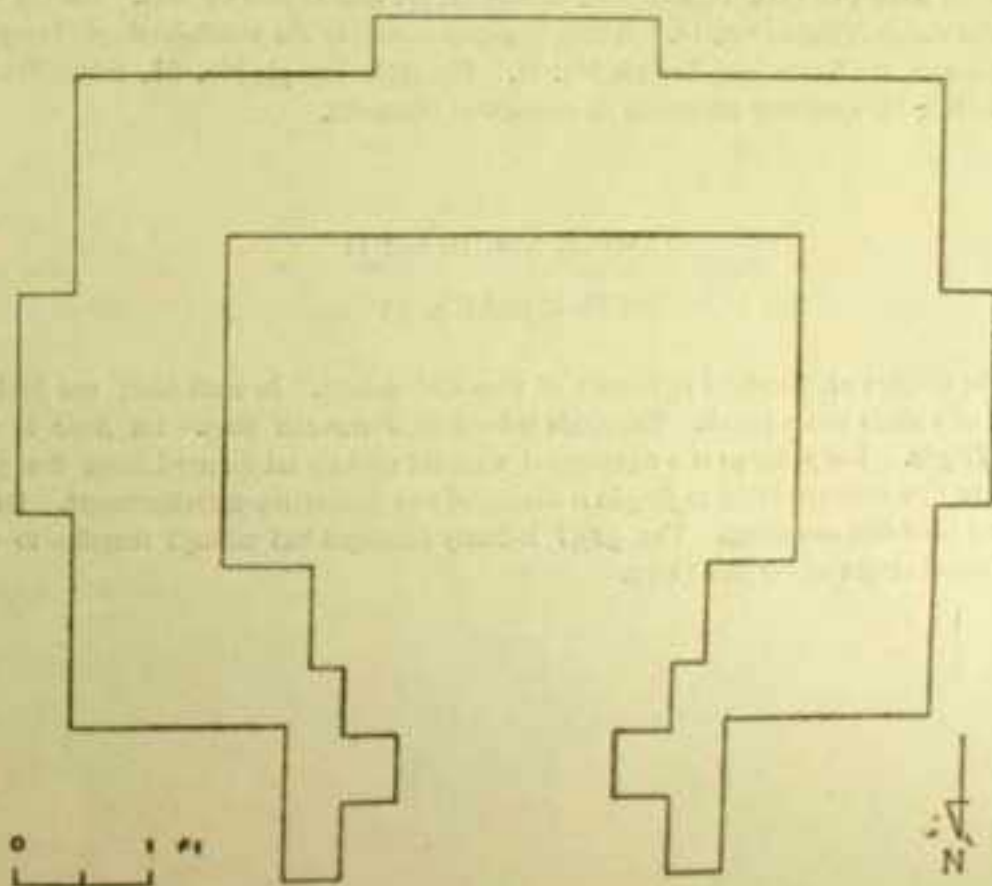


Fig. 4 : Ground Plan of Temple No. 3



The sanctum chamber is a rectangular cell. It has only one ceiling resting on an oversailing course of masonry.

The following are the relative proportions of some parts of the temple :

- a) *bāḍa bahala* (longer side) 1.5 : *bāḍa bahala* (shorter side) 1 ;
- b) *garbhagrha* (longer side) 3 : wall thickness 1 ;
- c) *garbhagrha* (shorter side) 2 : wall thickness 1 ;
- d) *rāhā* 1 : *kaṇika* 1 ;
- e) *pābhāga* 1.25 : *jāṅgha* 1.75 : *barandā* 1.

C. BHADRA TEMPLES

Of the five temples belonging to the *bhadra* class, Beglar recognised four (Temple Nos. 10, 11, 14 and 16) and referred to them as temples with pyramidal roof. The fifth (Temple No. 21), with similar roof, escaped his notice probably because of its ruinous state. He, however, took the roof of Temple No. 9, one of the largest among the temples of his fourth group, to be pyramidal while at the same time indentifying it as of the Dravidian form. Obviously, what he wanted to mean is that the temple had a *khukharā* type roof which it actually has.

Two of the *bhadra* temples, Temple Nos. 10 and 11, are placed side by side. Facing them stands the third *bhadra* shrine, Temple No. 14. A little distance away, to the south-west of Temple Nos. 10 and 11, may be seen the fourth one, Temple No. 16. The fifth, Temple No. 21, situated to the south-east of Temple No. 14, somehow maintains its precarious existence.

TEMPLE Nos. 10 and 11

(Pl. 10 and Fig. 5)

Both the temples are identical in respect of plan and design. In each case, the building, facing east, consists of a *deula* and a porch. The *deula* is built on a *triratha* plan. Its *bāḍa* is divided into *pābhāga* and *jāṅgha*. The *pābhāga* is a rightangled segment slightly set forward from the plane of the *jāṅgha*. The section corresponding to *jāṅgha* is devoid of any decorative embellishment. Its upper end terminates in a fillet-like moulding. The *ganṇī* is badly damaged but enough remains to show that it consisted of tiered stages of the *pīṭhā* type.

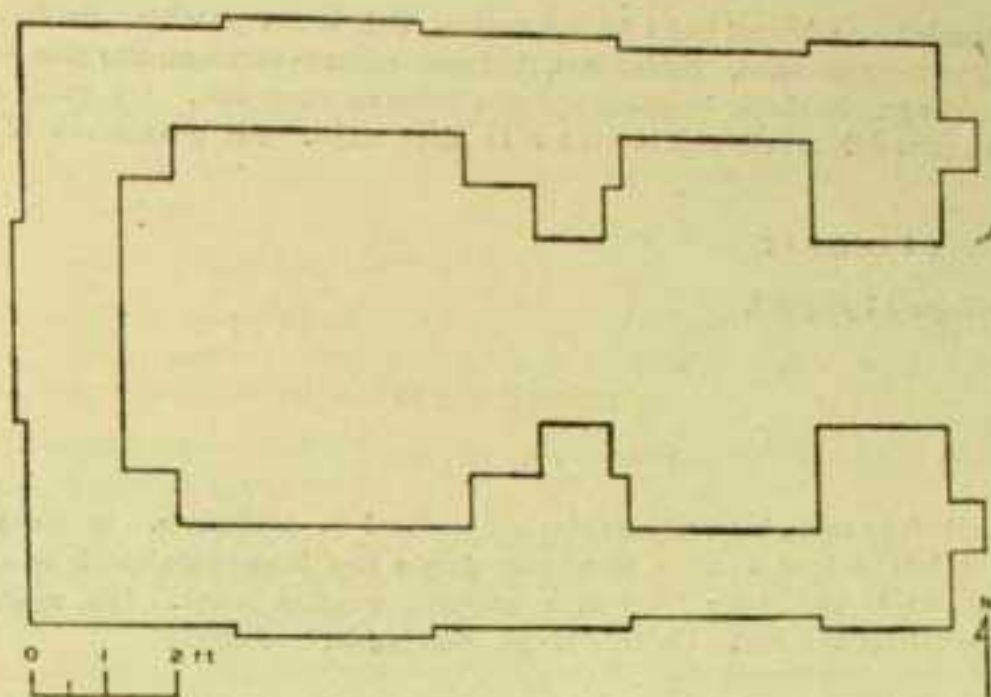


Fig. 5 : Ground Plan of Temple No. 11

On the east, the door, within an outer doorcase, gives access to the small porch which communicates with the sanctum through an opening at the back. The square sanctum chamber has indented sides.

The relative proportions of some parts of the temple are as follows :

- a) *garbhagṛha* 3 : wall thickness 1 ;
- b) *rāhā* 1 : *kanika* 1 ;
- c) *pūbhāga* 1 : *jāṅgha* 1·25.



TEMPLE No. 14

(Pl. 11)

This temple has so decayed that a detailed account of it is not possible. Its facade and side walls are only partially preserved. Facing west, the temple seems to have a *triratha* plan and a porch. Its *bāla* was *dei-aṅga*. Its simple doorframe was once within an outer case. The roof, of which not much remains, gives definite indication that it rose in *piśhā* stages. The proportions of some of its parts were

- a) *rāhā* 1 : *kaṇika* 1 ;
- b) *pābhāga* 1 : *jāṅgha* 2.

TEMPLE No. 16

(Pl. 12)

The temple faces south, has a *triratha* plan and is placed on a platform. In the *bāla* section, the *pābhāga* is indicated by a single *khurā*, the *jāṅgha* is plain and culminated by a fillet. The *ganā* is composed of two *piśhās* rising in a gradually receding course. The *mastaka* has an *āmalaka* supported by the *beki*. The finial above the *āmalaka* is missing.

As the facade has disappeared, the sanctum chamber becomes exposed to view. It is square and covered by a ceiling on one corbelled course.

The relative proportions of some parts of the temple are as follows :

- a) *garbhagṛha* 3 : wall thickness 1 ;
- b) *rāhā* 1 : *kaṇika* 1 ;
- c) *pābhāga* 1 : *jāṅgha* 5 (approximately).

TEMPLE No. 21

(Pl. 13)

Not much remains of this almost lost temple. Some of the roof-slabs, precariously holding their position on what is left of the wall, establish beyond doubt that the temple had a roof made of gradually receding *piśhās*. It is also clear that the temple had a *bāla* divided into *pābhāga* and *jāṅgha*, culminated at its upper end by a fillet. The ratio of *pābhāga* and *jāṅgha* was 1 to 2.

D. REKHA TEMPLES

Most of the temples of the *rekha* group are lithic. Only one temple is a brick structure.¹² Generally, these temples are single celled. In some instances, a rudimentary porch is accommodated in an integrated projection of the facade (see Fig. 9). There is only one example (Temple No. 12) where the temple has a distinct *mukhatālā*. The brick temple also seems to have once a hall in its front. Usually, the temples are seated on raised plinths which provide them with a level base on the uneven contour of the outcrop.



As regards plan and elevation, these temples share certain common features. However, two temples, Temple No. 15 and the brick temple, stand apart because of their showing many characteristics which are not present in others. Features, exhibited by most of the temples, may be summarised as follows :

- a) Commonly, the *deula* is built on a *triratha* plan though the *pañcaratha* plan is also not rare.
- b) Along the vertical axis, the *deula* has three parts, viz. *bāḍa*, *ganḍī* and *mastaka*.
- c) The *bāḍa* is *tri-āṅga* being divided into *pābhāga*, *jāṅgha* and *baraṇḍa*. In some cases, the *baraṇḍa* is absent.
- d) The *pābhāga* is a rightangled dado.
- e) The *jāṅgha*, i.e. the middle part of the wall, is without any decorative embellishment. Its only relieving element is a shrine-like niche on the *rāhā* section. On many occasions, the decorative shrine does not contain any niche.
- f) The *baraṇḍa*, representing the entablature, consists of a hoof-shaped *khurā* moulding and a recessed frieze known as *kānti*.
- g) The *ganḍī* is a curvilinear structure with a bald and bare body. On its facade, the base of the *rāhā* has a parrot's beak-shaped projection, named *lukanāsā*. The *lukanāsā* is gable bodied and sometimes displaying a two storeyed *candraśālā* on its face.
- h) The *bisama*, serving as capstone of the *ganḍī*, is either *triratha* or *pañcaratha* to conform to the plan of the temple.
- i) The *mastaka*, resting on the *bisama*, comprises a *beki*, a gadrooned *āmalaka* and occasionally, a *khapuri*. Nowhere the finial of the *mastaka* is preserved.
- j) The door-opening of the temple is within two frames, one inner and the other outer. A blank *lalāṭavimba* is usually present on the inner door-lintel.
- k) Inside, the *deula* has a square *garbhagrha* with or without indented sides. Almost invariably, the sanctuary chamber is covered by double ceiling. The *garbhamuda*, i.e. the ceiling placed directly upon the *garbhagrha*, rests on one or two oversailing courses of masonry. Sometimes the *garbhamuda* is decorated with a lotus flower design. The *ratnamuda*, i.e. the upper ceiling, is indeed the underside of the *bisama*.
- l) Walls of the porch, where present, and the passage leading to the *garbhagrha* are spanned by a corbelled arch. Constructed with the evident purpose of reducing the weight of the masonry upon the door-lintel, the arch creates a triangular space, known as *gamā*, which constitutes the womb of the *lukanāsā*. In many cases, the disappearance of the thin wall of the *lukanāsā*, screening the *gamā* from outside, results in a dormer opening on the facade.
- m) The conventional rule, according to which most of the temples were built, fixed the relative proportions of different parts of the structure at the following rates :
 - i) *bāḍa bahala* 1·25/1·5 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *rāhā* 1 : *kanika* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *baraṇḍa* 1.

In view of outlining above the general pattern of the *rekha* temples, a synoptic account of the individual temples has been given below to avoid unnecessary details.



TEMPLE No. 2

(Pl. 14)

- 1) Low plinth ;
- 2) *bāḍa bahala* 5'-2" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga* ; *pābhūga* square, *jāṅgha* plain and *baraṇḍa* consisting of a *khurā*-shaped moulding and a recessed *kāṇṭī* ;
- 6) double doorcase ; boss-like *conḍalālū* on the *lukaṇāsū* ;
- 7) extant elements of the *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda*, decorated with lotus design, resting on two corbelled courses ; *gamū* present ;
- 10) proportions :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 ; wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1.
 - iv) *pābhūga* 1:5 ; *jāṅgha* 3 : *baraṇḍa* 1 ;

TEMPLE No. 4

(Pls. 15 & 16)

- 1) Low plinth ;
- 2) facing west ;
- 3) *bāḍa bahala* 5'-3" ;
- 4) *triratha* ;
- 5) *tri-aṅga* ; *pābhūga* square, *jāṅgha* plain, *baraṇḍa* consisting of a *khurā*-shaped moulding and a *kanṭī* ;
- 6) facade badly damaged ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on two corbelled courses ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 ; wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pābhūga* 1:5 : *jāṅgha* 3 : *baraṇḍa* 1.



TEMPLE No. 5

(Pl. 17)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 3'-4" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *dvi-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* absent ;
- 6) façade damaged ;
- 7) extant elements of *mastaka* : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagṛha* square ;
- 9) double (?) ceiling (only one ceiling, made by the capstone of this damaged temple, is preserved) ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:5 : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhūga* 1 : *jāṅgha* 2.

TEMPLE No. 6

(Pl. 17)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 3'-3" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *dvi-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* absent ;
- 6) façade damaged ;
- 7) *mastaka* missing ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhāmuda* resting on wall ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:5 : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1.
 - iv) *pābhūga* 1 : *jāṅgha* 2 ;

Remarks : In the centre of the floor of the *garbhagṛha*, the circular outline with a square hole in its middle may be due to the missing of the holy *liṅgam* with its *arghya* pedestal.



TEMPLE No. 7

(Pl. 17)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 3'-2" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *dvī-aṅga bāḍa* : *pābhāga* rightangled, *jāṅgha* plain and *baranda* absent ;
- 6) double doorcase : *lalā'avinba* on lintel of inner case ; *candra'ālā* shown on *lukaṇāsū* ;
- 7) extant elements of *mastaka* : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling : *garbhamūḍa* resting on wall : *gamā* absent ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.5 : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 2 ;
 - iv) *pābhāga* 1 : *jāṅgha* 1.7.

TEMPLE No. 8

(Pl. 20)

- 1) On a plinth ;
- 2) *bāḍa bahala* 7'-3" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* : *pābhāga* rightangled, *jāṅgha* showing a shrine-like niche on the *rāhū* and *baranda* consisting of *khurā* and *kāṇṭi* ;
- 6) double doorcase : *lukaṇāsū* damaged ;
- 7) extant elements of *mastaka* : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling : *garbhamūḍa* on three corbelled courses : *gamā* within *lukaṇāsū* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.5 (approximately) : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *baranda* 1 ;



TEMPLE No. 12 : SOMEŚVARA DEULA

(Pl. 18 and Figs. 6 & 7)

Known as the *Someśvara Deula*, this is the only living temple at Ranipur-Jharial.^{1*} It enshrines the holy *liṅgam* fixed into the *arghya* of a considerable dimension. According to an inscription, engraved on the lintel over the entrance doorway of the sanctum. *Ācārya Gaganāśiva* an immigrant from Uttara Terambagha, built this temple being favoured with a boon by the illustrious god *Someśvara*.^{1*} The inscription further records that the temple housed the images of *Soma*, *Svāmin*, *Siddheśvara* and *Lakṣmī*. Chhabra says that *Soma* is a shortened form of *Someśvara*, the principal deity of the temple, *Svāmin* is *Kārttikeya*, *Siddheśvara* 'probably stands for *Siddhārtha*, meaning the Buddha, a figure of whom is found sculpted on the jamb of the entrance of the temple' and *Lakṣmī* refers to *Gajalakṣmī* over the entrance.^{1*} It is, however, more likely that *Soma* is *Candra* and not a shortened form of *Someśvara*. The equation of *Siddheśvara* with *Siddhārtha* is imaginary and cannot be accepted. Moreover the figure of the ascetic (Pl. 19) is not like any known image of Buddha. It is inexplicable why the figure of Buddha alone should be sculpted on the wall of a Śaiva temple which is otherwise bald and bare. The relief sculpture seems to be that of the Śaiva sage *Gaganāśiva* who built the temple. In Orissa, temples dedicated to *Siddheśvara* enshrine the holy *liṅgam*. In the present context, therefore, *Siddheśvara* stands for Śiva. The image of *Lakṣmī*, mentioned in the inscription, may not be the effigy of *Gajalakṣmī* on the *lalāṭarīmā* of the entrance door of the sanctuary. Indeed it was conventional in Orissa to depict *Gajalakṣmī* on the door-lintel and as such no special mention of her was necessary. The way the inscription lists the images inside the temple suggests that these were free standing and not sculpted on the temple wall.

Sometimes it is believed that the temple was visited by the Cedi King *Lakṣmīkarna*.^{1*} Convincing evidence in favour of this surmise is absent.

The temple is built on a low plinth. Facing east, it consists of a *deula* and a peristyled *mukhaśālā* with a vestibule connecting the two. The *bāḥa bahala* of the *deula* is 13'-6". On plan it is *triratha*. The *bāḥa* has the usual *tri-aṅga* division. Of these three divisions, the *pābhāga* is a right-angled dadoo. The *jāṅgha*, devoid of any decorative embellishment, has a niche in its *rāhi* section. The *barāṇḍa* is made of *khurā* and *kaṭṭi*. The *ganḍī* is a bald structure with a curvilinear profile. The

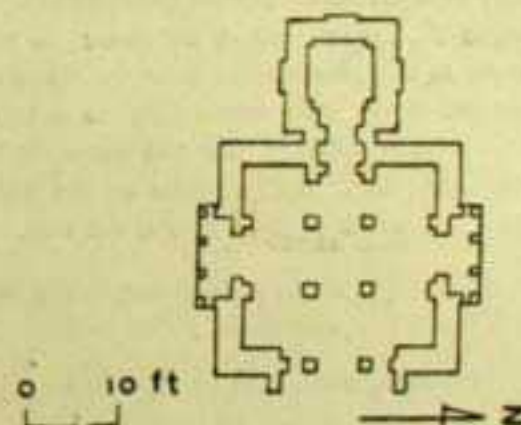


Fig 6 : Ground Plan of Temple No. 12 (*Someśvara Deula*)

śukandā at its base is not very emphatic. The *candraśālā* is shown on the face of the *lūkanīśā*. The body of the *ganḍī* had to suffer much at the hands of time and nature. Subsequent repairs of its damaged areas were done with bricks and mortar. Upon the *ganḍī* is placed the *biṣṇa* which, in conformity with the plan of the temple, is also *triratha*. It is surmounted by the *mustaka* presently consisting of *beki*, *amalaka* and *khapuri*.



The sanctum chamber, enclosed by the walls of the *deula*, has indented sides. Its floor rises a little above the level of the plinth. It has two ceilings, viz. *garbhāmudā* and *ratnāmudā*. The *garbhāmudā* is placed upon three oversailing courses of masonry. The *ratnāmudā* is made by the under-side of the *bisama*.

The side walls of the passage leading to the *garbhagrha* is spanned by the triangular corbelled arch of the *gamā*. From outside it is screened by the *lukanāsā*.

A vestibule chamber with its two door-openings, in the front and rear, links the *garbhagrha* with the *mukhaśālā*. On the left side jamb of the door, giving access to the *garbhagrha*, is a bas-relief depicting a monk in *padmāsana*. The door of the vestibule, opening into the *mukhaśālā*, has inner and outer cases. The side posts of the inner case have moulded bases. The base mouldings include *pāda* (elongated *khurū*), inverted *khurū*, triangle-shaped moulding with blunted face (probably a kind of *paṭā*), cavetto, *kumbha* and *basanta* (*paṭā* type). The *kumbha* is executed in such a way as to produce the *ghaṭa-pallava* design. The *lālāvimba* on the lintel of this frame bears an image of Gajalakṣmī whose two hands are damaged. The jambs of the outer case also have their bases moulded. The mouldings are *pāda* (*khurū* type), *kumbha*, *paṭā* and *basanta* (inverted *khurū*). The door-sill extends as a *candraśīlā* step, a little into the *mukhaśālā*.

The *mukhaśālā* is a peristyled hall with two projected balconies, one on the southern and the other on the northern flanks. Modern brickworks have reduced the balconies into two latticed windows

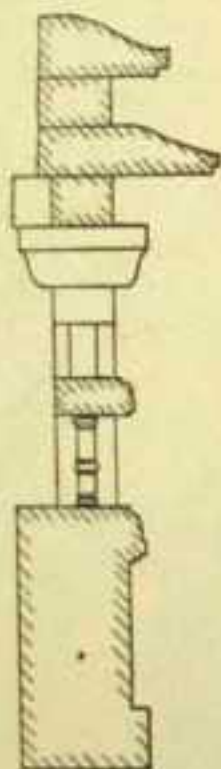


Fig. 7 : Section of balconied window of the Someśvara (after J.D. Beglar's drawing)

but the balustrated railing and the dwarf pillars, supporting the eaves-like roof of the northern balcony, are clearly distinguishable.¹² A row of pilasters is ranged along its sides. In the centre of the hall, four pillars stand in a square formation. The pillars and pilasters of the hall are not of an ornate variety. The pilasters are plain shafts with a base and a bracket capital. The four central pillars have each an elongated *khurū* base, a shaft rising in the succession of a square, an octagonal and a square section, and a bracket capital with voluted ends. There was once a narrow gap between the wall and the post on either side of the central opening corresponding to the door of the *mukhaśālā*. This gap has presently been closed by a brick construction. On the exterior, the wall of the *mukhaśālā*, like the wall of the *deula*, is without any decoration. The monotony of this plainness is scarcely relieved by the slightly stepped-out entablature. Over this entablature is a two tiered roof.¹³ A recessed frieze intervenes between the two tiers, the lower one of which is broader than the upper one. Both of them are flat with sloping sides. The brow of the lower tier serves as eaves around the wall.

Some parts of the temple were found to have been built in accordance with the following proportions :

- i) *bhā bahala* 1.25 : height of *bhā* 1 ;
- ii) *garbhagrha* 3 : wall thickness 1 ;
- iii) *kanika* 1 : *rūhā* 1 ;
- iv) *pābhāga* 1.5 : *jāṅgha* 4.5 : *baraṇḍa* 1.



TEMPLE No. 13

(Pl. 21)

- 1) On a plinth ;
- 2) *bāḍa bahala* 3'-10" ;
- 3) facing west ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* : *pābhāga* rightangled, *jāṅgha* showing a blind *khākharā* shrine on the *rāhā* and *barandā* consisting of *khurā* and *kāṣṭhī* ;
- 6) door-opening within inner and outer cases, *lalāṭavimba* on lintel of inner case ; boss-like *candraśālā* on *lukanāsā* ;
- 7) extant elements of the *mastaka* : *bekī* and *āmalaka* ;
- 8) *garbhagrha* square with indented sides ;
- 9) double ceiling ; *garbhamuda* on a single corbelled course ; *gamū* absent ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 height of *bāḍa* 1 ;
 - ii) *garbhagrha* 4 : wall thickness 1 ;
 - iii) *kanika* 1 : *anuratha* 1 : *rāhā* 2 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barandā* 1.

TEMPLE No. 15

(Pls. 22 & 23 and Fig. 8)

Though fundamentally of the same type, this temple deviates in many respects from other *rekha* temples at the site and, therefore, demands a discussion in some details.

It is built on a *pañcaratha* plan, facing east and has a paved floor. Its *bāḍa bahala* is 7'-2". In its *tri-aṅga bāḍa*, the *pābhāga* is composed of four mouldings, viz. *pāda* (*khurā* type), *kumbha*, *khurā* and *basanta* (inverted *khurā*). The mouldings are connected at regular intervals by vertical bands. In the *jāṅgha* segment, the *kanikas* are fashioned like pilasters with moulded bases and capitals. Loops of a much stylised pearl string are suspended from every pilaster. The *rāhā* and *anuratha* exhibit niches within decorative *khākharā* shrines. The niche on the *rāhā* is larger than those at the flanks. The sculpted frame of the niche is crested by the *lalāṭavimba*. A *candraśālā* is carved on its roof. The *jāṅgha* terminates in *barandā* which is consisting of the usual *khurā* shaped moulding and *kāṣṭhī* frieze. From above the *barandā*, the *gaṇḍī* rises in a gentle curve. Its body is serrated by closely set *barandīkas* though no *bhūmi-āmalakas* arrange them into *bhūmi* stages. The segments of the *barandīkas* on the *rāhā* are relieved by *caitya*-window motif. The *bisama*, capping the *gaṇḍī*, is *pañcaratha*. It is surmounted by the *mastaka* which presently consists of an *āmalaka* upon the *bekī*. The finial of the *mastaka* has disappeared.



The door of the temple is cased by inner and outer frames. The mouldings of the *pābhūga* are continued on the side jambs of the outer frame. The *śukanāśa* above the door-frame bears on its face a two storeyed *candraśālā*.

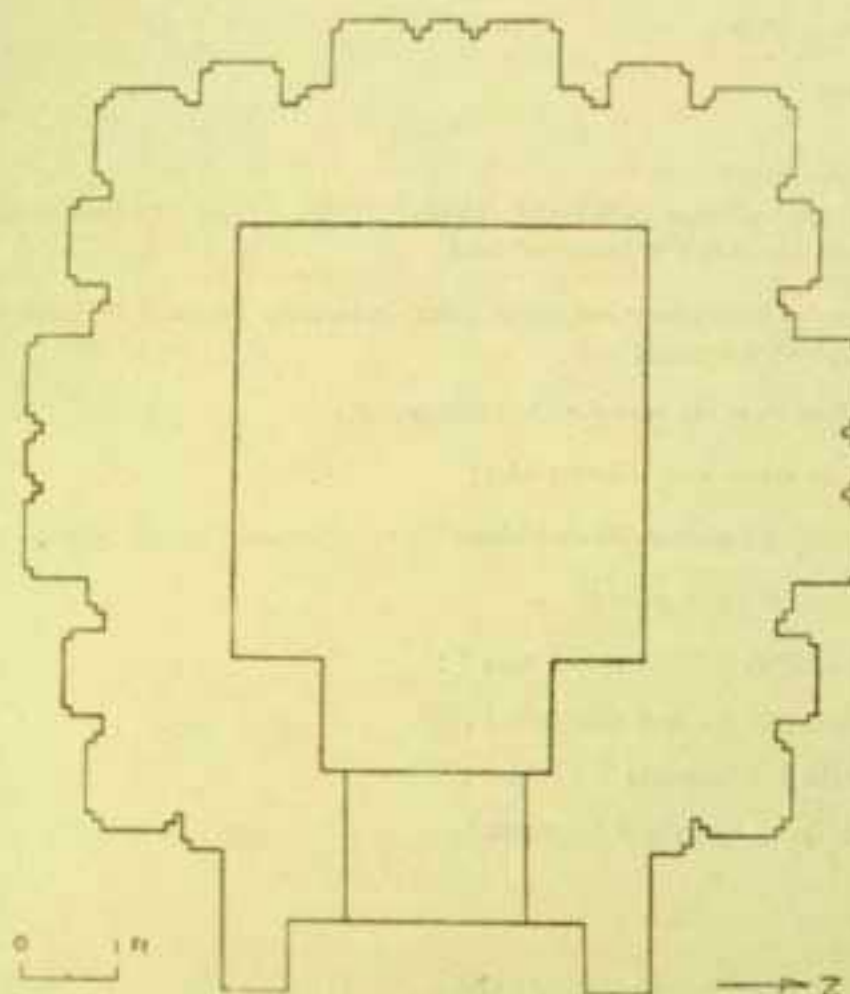


Fig. 8 : Ground Plan of Temple No. 15

The door-opening widens into a short passage to communicate with the square *garbhagrha*. Above the passage is the triangular *gambhīra* which forms the womb of the *śukanāśa*. The *garbhagrha* is covered by double ceiling. The underside of the *gambhīra* is decorated with a lotus design.

The proportions of some parts of the temple were found to be as follows :

- i) *bāṭa bahula* 1.25 (approximately) : height of *bāṭa* 1 ;
- ii) *garbhagrha* 3 : wall thickness 1 ;
- iii) *kanika* 1 : *amratha* 1 : *rāhā* 2.5 ;
- iv) *pābhūga* 2 : *jāygha* 5 : *baranda* 1 .



TEMPLE No. 15a

(Pl. 24)

- 1) On a plinth ;
- 2) *bāda bahala* could not be ascertained ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *dvi-anga bāda* ; *pābhāga* rightangled and *jāṅgha* plain ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* (damaged) ;
- 8) *garbhagrha* square ;
- 9) number of ceilings cannot be ascertained ; only the ceiling, made by the capstone, is preserved ;
- 10) proportions of some parts :
pābhāga 1 : *jāṅgha* 2.

TEMPLE No. 17

(Pl. 24)

The inclusion of this temple in the *rekha* group is an assumption based on the impression that it had a square plan, which excludes it from the *khakkharā* class, and, unlike the *bhadra* temples at Ranipur-Jharial, it has a *baranda*.

Only a little of the *bāda* of it is precariously standing. The extant part indicates that the temple had a *tri-anga bāda*. The *pābhāga* was square, *jāṅgha* plain and *baranda* consisting of *khurā* and *kāñṭhi*.

TEMPLE No. 18

(Pl. 25)

- 1) On a low plinth ;
- 2) *bāda bahala* 4'-3" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *dvi-anga bāda* ; *pābhāga* rightangled and *jāṅgha* plain ;
- 6) double doorcase ; *lalālavimba* on lintel of inner case ; *lukanāśā* bears *candraśūlā* ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagrha* square with indented sides ;
- 9) single ceiling ; *ganā* within *lukanāśā* ;
- 10) proportions of some parts :
i) *bāda bahala* 1.5 (approximately) : height of *bāda* 1 ;
ii) *garbhagrha* 3 : wall thickness 1 ;
iii) *kanika* 1 : *rāhā* 1 ;
iv) *pābhāga* 1 : *jāṅgha* 2.



TEMPLE No. 19

(Pl. 26)

- 1) Without plinth ;
- 2) *bāḍa bahala* 4'2" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled and *jāṅgha* showing niche on *rāhā* ;
- 6) double doorcase ; *lalāṭayimba* on lintel of inner case ; *lukaṇḍā* bears *candraśāilā* ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) single ceiling ; *gamā* absent ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.75 : height of *bāḍa* 1 ;
 - ii) *garbhagṛhā* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhāga* 1 : *jāṅgha* 2.

TEMPLE No. 20

(Pl. 27)

- 1) On a paved floor ;
- 2) *bāḍa bahala* could not be ascertained ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* plain excepting a niche on its southern *rāhā* and *baraṇḍa* consisting of *khurā* and *kāṇḍā* ;
- 6) facade collapsed ;
- 7) *mastaka* missing ;
- 8) shape of *garbhagṛha* unascertained ;
- 9) number of ceilings unascertained ;
- 10) proportions of some parts :

pābhāga 1.5 : *jāṅgha* 4.5 : *baraṇḍa* 1.

Remarks : The temple has lost most of what it had originally. Fragments of its *bāḍa* and *gaṇḍī* can only be seen today.



TEMPLE No. 22

(Pl. 28)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 5'-0" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a blind *khākhra* shrine on *rāhā* and *barāṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.5 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 2 : wall thickness 1 ;
 - iii) *kaṇika* 1 : *rāhā* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.

TEMPLE NO. 23

(Pl. 29)

- 1) On a plinth ;
- 2) *bāḍa bahala* 5'-0" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* plain and *barāṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) double doorcase ; *lālāṭavimba* on lintel of inner case ; *lukanāsū* without showing *candraśālā* ;
- 7) extant element of *mastaka* : *beki* only ;
- 8) *garbhagrha* square ; *gamī* within *lukanāsū* ;
- 9) double ceiling ; *garbhāmuda* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 : height of *bāḍa* 1 ;
 - ii) *garbhāmuda* 3 : wall thickness 1 ;
 - iii) *kaṇika* 1 : *rāhā* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.



TEMPLE No. 24

(Pl. 30)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 3'-8" ;
- 3) facing east ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* consisting of *khurā* and *kāntī* ;
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; boss-like *candralīlā* on *lukaṇḍā* ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamūḍa* resting on wall and decorated with lotus design ; *gamḍ* within *lukaṇḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *amratha* 1 : *rāhā* 2 ;
 - iv. *pābhūga* 2 : *jāṅgha* 4 : *baraṇḍa* 1.

TEMPLE No. 25

(Pl. 31)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4'-7" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* consisting of *khurā* and *kāntī* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamūḍa* resting on wall ;
10. Proportions of some parts :
 - i) *bāḍa bahala* 1.25 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhūga* 1.5 : *jāṅgha* 3 : *baraṇḍa* 1.



TEMPLE No. 26

(Pl. 34)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4'9" ;
- 3) facing west ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a *khūkharā* shrine-like niche on *rāhū* and *baraṇḍa* consisting of *khurā* and *kānti* ;
- 6) double doorcase ; *lalālavimba* on lintel of inner case ; face of *lukanāsā* like a *khūkharā* shrine ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagrha* square ; shallow porch, in front, integrated with the projection of *rāhū* ;
- 9) double ceiling ; *garbhāmūḍa* on two corbelled courses ; *gamū* within *lukanāsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1'25 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *anuratha* 1 : *rāhū* 2 ;
 - iv) *pābhāga* 1'5 : *jāṅgha* 3 : *baraṇḍa* 1.



TEMPLE No. 27
(Pl. 32 & 33 and Fig. 9)

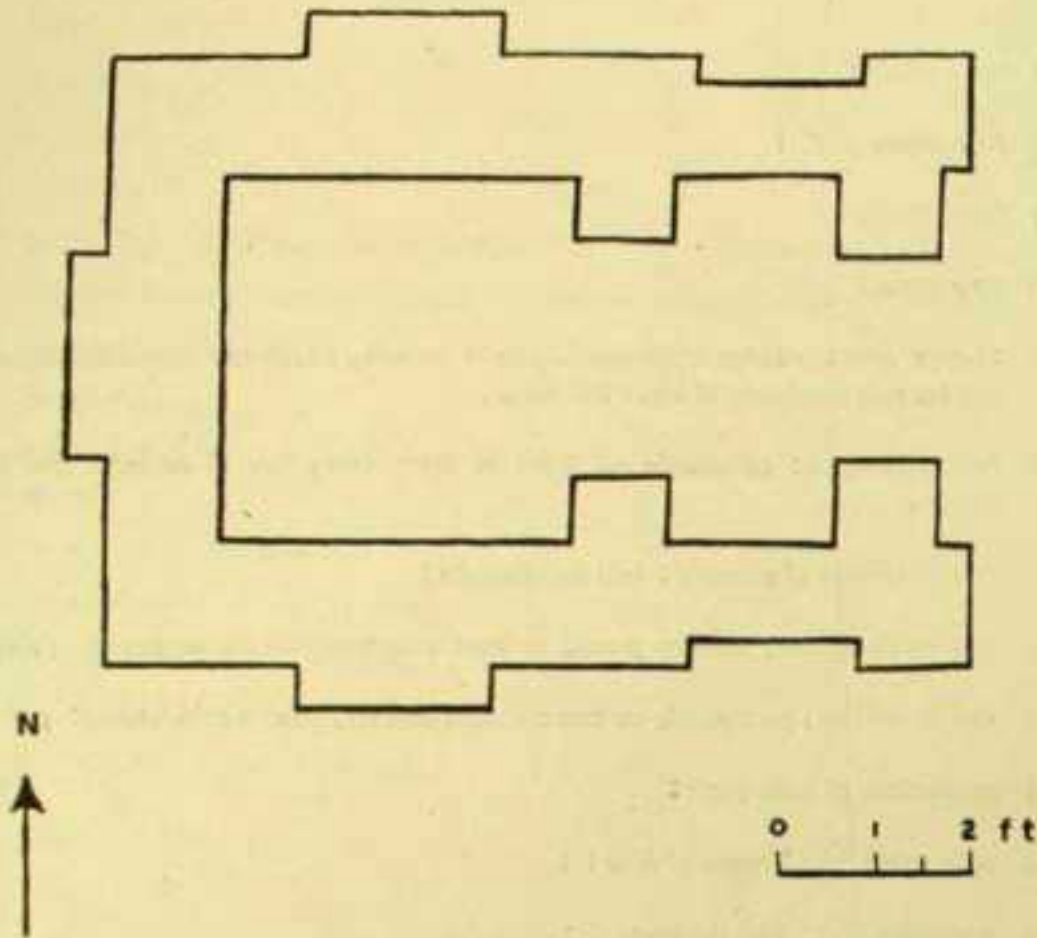


Fig. 9 : Ground Plan of Temple No. 27

- 1) On a plinth ;
- 2) *bāḍa bahala* 6'·2" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a blind *khākharā* shrine on *rāhā* and *barāṇḍa* consisting of *khurū* and *kāṇṭi* ;
- 6) double doorcase ; *lalāṭavimha* on lintel of inner case ; indication of boss-like *candralōṭā* on the damaged face of *lukandāsā* ;
- 7) extant elements of *mastaka* ; *beki* and *amalaka* ;
- 8) *garbhagṛha* square ; porch, in front, integrated with the projection of *rāhā* ;
- 9) double ceiling ; *garbhāmuda* on two corbelled courses ; *gamā* within *lukandāsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1·13 (approximately) ; height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 ; wall thickness 1 ;
 - iii) *kanika* 1 ; *rāhā* 1 ;
 - iv) *pābhāga* 2 ; *jāṅgha* 4 ; *barāṇḍa* 1.



TEMPLE No. 28

(Pl. 35)

- 1) On a plinth ;
- 2) *bāḍa bahala* 5'-1" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* : *pābhūga* rightangled, *jāṅgha* showing blind *khākharā* shrine on *rāhū* and *baraṇḍa* consisting of *khurā* and *kāntī* ;
- 6) facade damaged ;
- 7) extant elements of *mastaka* : *bekī* and *āmalaka* ;
- 8) *garbhagrha* square ; porch, in front, integrated with the projection of *rāhū* ;
- 9) double ceiling ; *garbhamuda* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pābhūga* 2 : *jāṅgha* 3 : *baraṇḍa* 1.

TEMPLE No. 29

(Pl. 36)

- 1) On a plinth ;
- 2) *bāḍa bahala* 3'-2" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *dvī-aṅga bāḍa* : *pābhūga* rightangled and *jāṅgha* plain ;
- 6) double doorcase ; *lalūtavimba* on one corbelled course ; *gamū* within *lukanāsā* ;
- 7) *mastaka* missing ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on one corbelled course ; *gamū* within *lukanāsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pābhūga* 1 : *jāṅgha* 2.



TEMPLE No. 30

(Pl. 37)

- 1) On a plinth ;
- 2) *bāla bahala* 5'-3" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-āṅga bāla* ; *pābhāga* rightangled, *jāṅgha* plain and *haraṇḍa* consisting of *kharū* and *kānti* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling : *garbhamaṇḍa* resting on wall ;
- 10) proportions of some parts :
 - i) *bāla bahala* 1:5 : height of *bāla* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kaṭika* 1 : *rūhā* 1 ;
 - iv) *pābhāga* 1:5 : *jāṅgha* 2:5 : *haraṇḍa* 1.

Remarks : The disappearance of the *śakunīśā* exposes the hollow of the *gumā* between the door-lintel and the *garbhamaṇḍa*.

TEMPLE No. 31

(Pl. 38)

- 1) On a plinth ;
- 2) *bāla bahala* 4'-2" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-āṅga bāla* ; *pābhāga* rightangled, *jāṅgha* showing a blind shrine with two-tiered roof and *haraṇḍa* consisting of *kharū* and *kānti* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling : *garbhamaṇḍa* on two corbelled courses ;
- 10) proportions of some parts :
 - i) *bāla bahala* 1 : height of *bāla* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kaṭika* 1 : *rūhā* 1 ;
 - iv) *pābhāga* 1:5 : *jāṅgha* 3 : *haraṇḍa* 1.



TEMPLE No. 32

(Pl. 39)

- 1) On a plinth ;
- 2) *bāḍa bahala* 5'3" ;
- 3) facing west ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* showing a niche on *rūhā* and *barāṇā* consisting of *khurā* and *kūṣī* ;
- 6) double doorcase ; *lalāṭarimba* on lintel of inner case ; boss-like *conchādā* on *lakṣaṇā* ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square with indented sides ;
- 9) double ceiling ; *garbhāmuda* on one corbelled course ; *gambū* within *lakṣaṇā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rūhā* 1 ;
 - iv) *pābhūga* 2 : *jāṅgha* 4 : *barāṇā* 1.

TEMPLE No. 33

(Pl. 39)

- 1) On a plinth ;
- 2) *bāḍa bahala* 5'2" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* showing a *kāṣṭhā*-shrine-like niche on *rūhā* and *barāṇā* consisting of *khurā* and *kūṣī* ;
- 6) double doorcase ; *lalāṭarimba* on lintel of inner case ; boss-like *conchādā* on *lakṣaṇā* ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhāmuda* on single corbelled course ; *gambū* within *lakṣaṇā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.29 : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rūhā* 1 ;
 - iv) *pābhūga* 1.5 : *jāṅgha* 3 : *barāṇā* 1.



TEMPLE No. 34

(Pl. 40)

- 1) On a plinth ;
- 2) *bāṣa bahala* 4'-8" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *dvi-āṅga būḍa* ; *pābhūga* rightangled and *jāṅgha* plain.
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; no *candraiḍḍā* on *lukanāsū* ;
- 7) extant elements of *mastaka* ; *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *gamū* absent ;
- 10) proportions of some parts :
 - i) *bāṣa bahala* 1:32 : height of *būḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhūga* 1 : *jāṅgha* 2.

TEMPLE No. 35

(Pl. 41)

- 1) On a plinth ;
- 2) *bāṣa bahala* 6'-8" ;
- 3) facing east ;
- 4) *pañcaratha* ;
- 5) *tri-āṅga būḍa* ; *pābhūga* rightangled, *jāṅgha* showing a *khōkharā* shrine-like niche on *rāhā* and *barāṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; outline of *candraiḍḍā* on *lukanāsū* ;
- 7) extant elements of *mastaka* : *beki*, *āmalaka* and *khapuri* ;
- 8) *garbhagṛha* square ; porch integrated within the projection of *rāhā* ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *gamū* within *lukanāsū* ;
- 10) proportions of some parts :
 - i) *bāṣa bahala* 1.5 : height of *bāṣa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *amuratha* 1 : *rāhā* 1 ;
 - iv) *pābhūga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.



TEMPLE No. 36

(Pl. 41)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4'-4" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* consisting of *khurā* and *kāṇṭī* ;
- 6) facade damaged ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 (approximately) : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kaṇika* 1 : *rāhū* 1 ;
 - iv) *pābhūga* 1.5 : *jāṅgha* 3 : *baraṇḍa* 1.

TEMPLE No. 37

(Pl. 42)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 3'-3" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhūga* rightangled, *jāṅgha* plain and *baraṇḍa* consisting of *khurā* and *kāṇṭī* ;
- 6) double doorcase ; *lalālavimba* on lintel of inner case ; *candraśīlī* on *śukanāḍā* ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagṛha* square ; shallow porch integrated within the projection of *rāhū* ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *gamī* within *śukanāḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 (approximately) : height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kaṇika* 1 : *rāhū* 1 ;
 - iv) *pābhūga* 1.5 : *jāṅgha* 3 : *baraṇḍa* 1.



TEMPLE No. 38

(Pl. 43)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 6'-1" ;
- 3) facing east ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a blind *khākharā* shrine on *rāhā* and *baraṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) facade damaged ;
- 7) extant elements of *mastaka* : *beki*, *āmalaka* and *khapuri* ;
- 8) *garbhagrha* square with indented sides ; shallow porch integrated within the projection of *rāhā* ;
- 9) double ceiling ; *garbhamūḍa* on two corbelled courses ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *amratha* 1 : *rāhā* 2 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *baraṇḍa* 1.

TEMPLE No. 39

(Pl. 44)

- 1) On a plinth ;
- 2) *bāḍa bahala* 5'-6" ;
- 3) facing north ;
- 4) *pañcaratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* plain and *baraṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki*, *āmalaka* and *khapuri* ;
- 8) *garbhagrha* square with indented sides ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *gamū* within *lukanḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *amratha* 1 : *rāhā* 2 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *baraṇḍa* 1.



TEMPLE No. 40

(Pl. 45)

- 1) On a plinth ;
- 2) *bāḍa bahala* 6'-3'' ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-āṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing blind *khākharā* shrine on *rāhā* and *baranda* consisting of *khurā* and *kāṅṭī* ;
- 6) facade damaged ;
- 7) extant elements of *mastaka* : *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ; shallow porch within projection of *rāhā* ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *gamā* within *lukaṇḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) *garbhagṛha* 3 ; wall thickness 1 ;
 - iii) *kanika* 1 ; *rāhā* 1 ;
 - iv) *pābhāga* 1.5 ; *jāṅgha* 3 ; *baranda* 1.

TEMPLE No. 41

(Pl. 45)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4'-4'' ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-āṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a blind *khākharā* shrine on *rāhā* and *baranda* consisting of *khurā* and *kāṅṭī* ;
- 6) facade damaged ;
- 7) extant elements of *mastaka* ; *beki* and *āmalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhamūḍa* resting on wall ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1:25 ; height of *bāḍa* 1 ;
 - ii) ratio of *garbhagṛha* and wall thickness could not be ascertained because of the damaged condition of the building ;
 - iii) *kanika* 1 ; *rāhā* 1 ;
 - iv) *pābhāga* 1.5 ; *jāṅgha* 3 ; *baranda* 1.



TEMPLE No. 42

(Pl. 45)

- 1) On a plinth ;
- 2) *bāḥa bahala* 4'-0" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-āṅga bāḥa* ; *pūbhūga* rightangled, *jāṅgha* plain and *barayā* consisting of *khurū* and *kāṅṭi* ;
- 6) door missing ; no *candraśīlā* on *śukanāsā* ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhamaṇḍa* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḥa bahala* 1:12 : height of *bāḥa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pūbhūga* 1.5 : *jāṅgha* 2.5 (approximately) : *barayā* 1.

TEMPLE No. 43

(Pl. 46)

- 1) On a plinth ;
- 2) *bāḥa bahala* 3'-10" ;
- 3) facing north ;
- 4) *triratha* ;
- 5) *tri-āṅga bāḥa* ; *pūbhūga* rightangled, *jāṅgha* plain and *barayā* consisting of *khurū* and *kāṅṭi* ;
- 6) facade collapsed ;
- 7) extant elements of *mastaka* : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagṛha* square ;
- 9) double ceiling ; *garbhamaṇḍa* on single corbelled course ; *gamū* within *śukanāsā* ;
- 10) proportions of some parts :
 - i) *bāḥa bahala* 1:25 : height of *bāḥa* 1 ;
 - ii) *garbhagṛha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhū* 1 ;
 - iv) *pūbhūga* 2 : *jāṅgha* 4 : *barayā* 1.



TEMPLE No. 44

(Pl. 47)

- 1) On a low plinth ;
- 2) *bāḍa bahala* 4'-1" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a *kāṅkharū* shrine-like niche on *rūhā* and *barāṇḍa* consisting of *khurū* and *kāṅṭī* ;
- 6) double doorcase ; *lālīlavimba* on lintel of inner case ; *candraśīlā* on *lukaṇḍā* ;
- 7) *mastaka* missing ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on single corbelled course ; *gamū* within *lukaṇḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.12 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kaṇṭika* 1 : *rūhā* 1 ;
 - iv) *pābhāga* 1.5 : *jāṅgha* 3 : *barāṇḍa* 1.

TEMPLE NO. 45

(Pl. 48)

- 1) On a plinth ;
- 2) *bāḍa bahala* 6'-0" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* plain and *barāṇḍa* consisting of *khurū* and *kāṅṭī* ;
- 6) double doorcase ; *lālīlavimba* on lintel of inner case ; *candraśīlā* on *lukaṇḍā* ;
- 7) extant elements of *mastaka* : *bekī* and *ūmalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on two corbelled courses ; *gamū* within *lukaṇḍā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.25 (approximately) : height of *bāḍa* 1 ;
 - ii) *garbhamuda* 3 : wall thickness 1 ;
 - iii) *kaṇṭika* 1 : *rūhā* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.



TEMPLE No. 46

(Pl. 49)

- 1) On a plinth ;
- 2) *bāḍa bahala* 6'0" ;
- 3) facing east ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a *khākhari* shrine-like niche on *rāhī* and *barāṇḍa* consisting *khurā* and *kāṇḍī* ;
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; *lukanāsā* absent ;
- 7) extant elements of *mastaka* (displaced and about to collapse) : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamūḍa* on single corbelled course ; *ganī* within *lukanāsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1'06 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhī* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.

TEMPLE No. 47

(Pl. 50)

- 1) On a paved floor ;
- 2) *bāḍa bahala* 6'3" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a niche with two-tiered roof on *rāhī* and *barāṇḍa* consisting of *khurā* and *kāṇḍī* ;
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; no *candraśīḍa* on *lukanāsā* ;
- 7) extant elements of *mastaka* : *beki* and *amalaka* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamūḍa* on two corbelled courses ; *ganī* within *lukanāsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.12 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhī* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *barāṇḍa* 1.



TEMPLE No. 48

(Pl. 51)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4'-9" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *dvī-aṅga bāḍa* ; *pābhāga* rightangled and *jāṅgha* plain ;
- 6) double doorcase ; *lalālavimba* on lintel of inner case ; no *candraśūlā* on *lukanāsū* ;
- 7) *mastaka* missing ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.5 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhāga* 1 : *jāṅgha* 2.

TEMPLE No. 49

(Pl. 52)

- 1) On a plinth ;
- 2) *bāḍa bahala* 6'-4" ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *tri-aṅga bāḍa* ; *pābhāga* rightangled, *jāṅgha* showing a *khāḍharā* shrine-like niche on *rāhā* and *baraṇḍa* consisting of *khurā* and *kāṇṭi* ;
- 6) double doorcase ; *lalālavimba* on lintel of inner case ; *lukanāsū* absent ;
- 7) extant elements of *mastaka* : *beki*, *amalaka* and *khapuri* ;
- 8) *garbhagrha* square ;
- 9) double ceiling ; *garbhamuda* on single corbelled course ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.12 : height of *bāḍa* 1 ;
 - ii) *garbhagrha* 3 : wall thickness 1 ;
 - iii) *kanika* 1 : *rāhā* 1 ;
 - iv) *pābhāga* 2 : *jāṅgha* 4 : *baraṇḍa* 1.



TEMPLE NO. 50

(Pl. 53)

- 1) On a plinth ;
- 2) *bāḍa bahala* 4-2'' ;
- 3) facing west ;
- 4) *triratha* ;
- 5) *dvī-aṅga bāḍa* ; *pābhāga* rightangled and *jāṅgha* plain ;
- 6) double doorcase ; *lalāṭavimba* on lintel of inner case ; no *candraśālā* on *lukanūsā* ;
- 7) *mastaka* missing ;
- 8) *garbhagrha* nearly square ;
- 9) double ceiling ; *ganā* within *lukanūsā* ;
- 10) proportions of some parts :
 - i) *bāḍa bahala* 1.5 (approximately) ; height of *bāḍa* 1 ;
 - ii) *garbhamūḍa* 3 ; wall thickness 1 ;
 - iii) *kanika* 1 ; *rāhā* 1 ;
 - iv) *pābhāga* 1 ; *jāṅgha* 2.

BRICK TEMPLE : INDRALATH DEULA

(Pls. 54-58 and Figs. 10-12)

Not far from the northern foot of the outcrop stands the lofty brick temple, locally known as the Indralath Deula. It rests on a high plinth and faces east. The temple has no deity inside its sanctum chamber but the presence of several Vaiṣṇavite figures on its wall creates the general impression that the Indralath was a Vaiṣṇava shrine.¹⁴ However, the occurrence of Vaiṣṇava images on Śaiva temples is not uncommon in Orissa.¹⁵ A square pit with a circular outline around, in the centre of the *garbhagrha* of the Indralath, is evidently exposed due to the displacement of the *arghya* along with the *liṅgam*. The temple was, therefore, dedicated to Śiva.

Once the Indralath consisted of a *deula*, a vestibule chamber and a *mukhaśālā*. Nothing of the *mukhaśālā* can now be seen. The *bāḍa bahala* of the *deula* is 20 feet and the height of the extant portion is about 70 feet.¹⁶ It is built on a *pañcaratha* plan. The *rāhā*, however, has been variegated into *uparathas*. Corresponding to the *pañcaratha* ground plan, the *bāḍa* has a *pañcāṅga* division. Of these



five divisions, the *pābhāga* consists of four boldly executed mouldings, viz. *pāda*, (*khurā* type), *kumbha*, *paṭā* and *basanta* (inverted *khurā*). The space between *kumbha* and *paṭā* is occupied by regularly

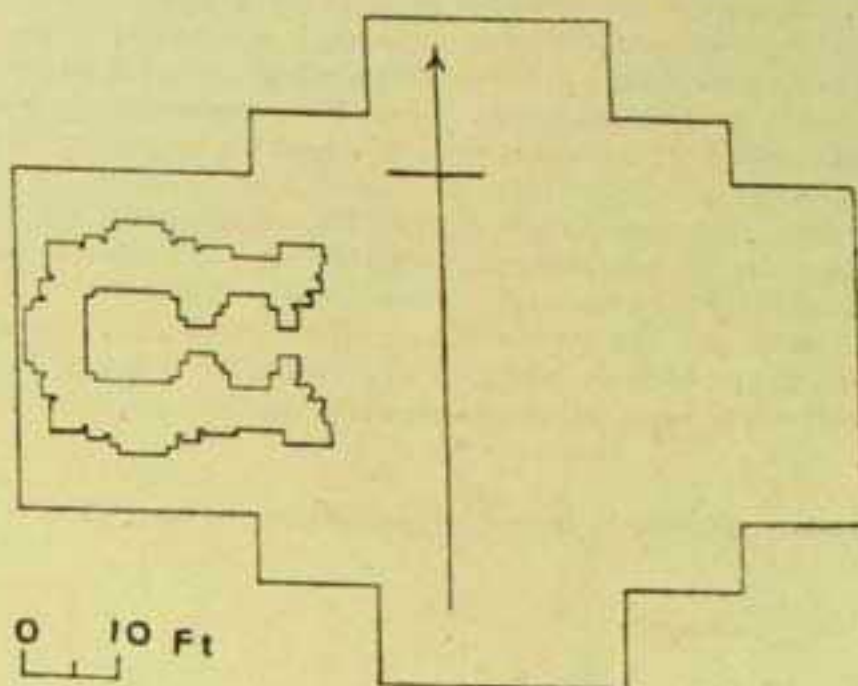


Fig. 10 : Ground Plan of the Indralath (after J. D. Beglar's drawing)

spaced *ghatapallava* motif. In the *talajāṅgha* section, the *rūhā* and the *kaṭikas* display shrine-like niches. Each niche is surmounted by a *caitya* gable. The niches were meant for accommodating divine figures.

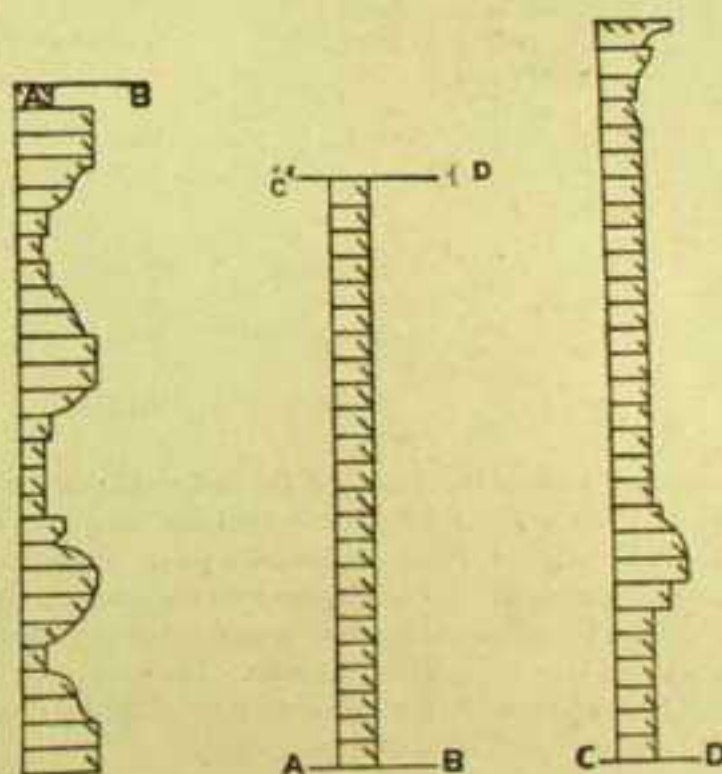


Fig. 11 : Section of outer face of the Indralath
(after J. D. Beglar's drawing)

Within the frame of the *caitya* gable of every niche was also placed a divine or semi-divine figure. All the figures, contained by the niches on the *rūhās*, have disappeared. Many of the figures, located in other



places, remain *in situ* in different stages of preservation. The entire length of the *anuratha* is fashioned like a demi-octagonal pilaster with a *ghatapallava* capital. The angle between the *anuratha* and the *rāhī* is occupied by a column. The shaft of the column is entwined by a human-headed serpent. The *bīndhanā*, which divides the *jāṅgha* into *tala* and *upara* segments, is a moulding of the *khurī* type. Above this moulding begins the *uparajāṅgha*. In this segment, a pair of accoupled pilasters, separated by a narrow gap, may be seen in every *rāhī* and *kaṇika*. The *baranda*, demarcating the *bāḍa* from the *ganḍī*, is made of a stepped moulding and a recessed frieze. The *ganḍī* is a lofty tower rising in almost imperceptible curve. The upward movement of the *ganḍī* is accentuated by a vertical succession of *caitya*-window motif on every *rāhī*, *anuratha* and *kaṇika*. The *caitya*-windows are either blind or displaying a peeping human head. The body of the *ganḍī* is divided into a number of *bhūmi* stages. Each *bhūmi* has two *bhūmi-barandikas* and a rightangled *bhūmi-ūmalaka*. Unlike the usual practice in Orissa, *bhūmi-ūmalakas* are shown not only on the *kaṇikas* but also on the *rāhīs*. From the extant *bhūmi-ūmalakas*, it is obvious that the badly damaged *ganḍī* was divided into not less than six *bhūmi* stages. The *ganḍī* has a mutilated summit. As such the elements constituting its *mastaka* remains in the domain of conjecture.

The rules of proportion, followed in respect of certain parts of the *deula*, were found to be as under :

- 1) *garbhagṛha* 2 : wall thickness 1 :
- 2) *kaṇika* 2 : *anuratha* 1 : *rāhī* 3.

The table below shows the location of the extant images on the *bāḍa* :

(r. — right ; l. — left)

Side	Niche on r. <i>kaṇika</i>	<i>Caitya</i> gable above niche on r. <i>kaṇika</i>	<i>Caitya</i> gable above <i>rāhī</i>	Niche on l. <i>kaṇika</i>	<i>Caitya</i> gable above l. <i>kaṇika</i> niche
South	Narasimha ? (Narasimhi ?)	Indistinct figure in <i>lalitāsana</i>	Varāha	Missing	Lakulīsa
West	Dhenukāsura- vadha scene	Kevala- Narasimha	Hanumāna carrying Gandhimādana	A figure lifted by another	Vīṇu
North	Śiva	Vīṇu	Narasimha	Naṭarāja	Lost

The *gūnthyāla*, i.e. the junction between the *deula* and the lost *mukhalālā*, is a recessed section which encloses the vestibule. On its wall is also exhibited all the divisions of the *bāḍa* of the *deula*. On its *talajāṅgha* is the relief of a *rekha* shrine. The stunted *ganḍī* of this decorative shrine has a *mastaka* composed of a *beki* and an *ūmalaka*. The *uparajāṅgha* on the northern side bears a female divinity with four hands. The damaged condition of the deity prohibits her identification. The recessed *gūnthyāla* spreads forward to develop into a projected segment. The side walls of this part have horizontally aligned parallel ridges which terminate just below the level of the *barajāḍa*. Due to extensive damage, the shape of roofs of the last two parts cannot be ascertained.

The face of the temple has nothing left except the lithic doorframe.²¹ It is made of three telescoped cases. The opening through the innermost case leads to the vestibule which is a small chamber covered by double ceiling. The lower ceiling is made of stone slabs. A passage, approached by a *candralīlā* step, leads from the vestibule to the *garbhagṛha*. The floor of the passage rises a little



above the floor level of the vestibule and *garbhagṛha*. This passage also has double ceiling. The inner face of the wall section above the lower ceilings of both the vestibule and the passage are corbelled.²² The *garbhagṛha* on the other end of the passage is a square chamber with indented sides. The indents are produced by the stone pilaster standing at every corner of the *garbhagṛha*. These pilasters and three

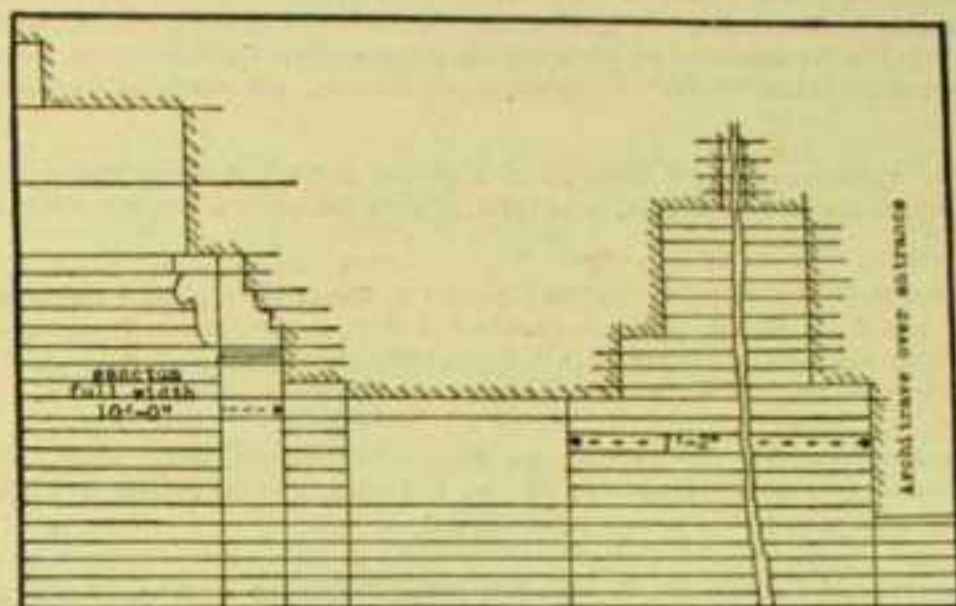


Fig. 12: Section showing details of roofing internally of the Indralath
(after J. D. Beglar's drawing)

oversailing courses of brick masonry support a square frame of lithic architraves. Four stone slabs are diagonally placed on the four angles of this frame. The placing of the stone slabs in this way creates a diamond-shaped aperture in their centre. This gap is closed by a ceiling slab, representing the *garbhāmūḍa*, which has a lotus design on its underside. Above the *garbhāmūḍa*, the four walls of the *gandī* gradually come closer by means of oversailing brick courses to be finally sealed by the *ratnamūḍa*.

APPENDIX

BRICK TEMPLE AT KANSIL²³

(Pl. 59)

Situated close to Ranipur-Jharial, Kansil is a hamlet of little importance. The excavation of a mound at this village has unearthed the ruins of a brick temple of stellate plan. It was a composite construction in which the frame of the structure was built in stone and the remaining part was completed in bricks. From what has been exposed, it appears that the temple had a *devā* and a *mukhālāla* with a vestibule connecting the two. The temple was facing east. Among its different vertical divisions, only a portion of the *pābhāga* is preserved. In the damaged *pābhāga*, two mouldings, viz. *pāda* (*khurā* type) and *kumbha* can be deciphered. The *garbhagṛha* and the wall thickness seem to have maintained a 2 to 1 ratio. Bricks, used in the construction, measured 1'5" × 8.5" × 2.75".



NOTES

1. For the canonical description of Orissan temples see N. K. Bose, *Canons of Orissan Temple Architecture*, Calcutta 1932, p. 78.
2. Debala Mitra (‘Four Little-known Khakhara Temples of Orissa’, *Journal of the Asiatic Society*, 1960, p. 15) recognises three types of *khakhara* temples. The Ranipur-Jharial examples belong to the third type of this classification. In a temple of this type, “the *gunji*, rising above a set of mouldings, is curved near the top, its side face is fashioned in the likeness of an ornate stylized *caitya*-window. The back side, in following the contour of the ornamental edges of the *caitya*-windows of the sides, has usually plain concave and convex mouldings.”
3. Though originally containing 65 Yogini images, the hypaethral shrine is designated Temple of the 64 Yoginis because the conventional number of Yoginis, given by the religious literature, is sixtyfour (see R. K. Sharma, *op. cit.*, p. 31).

Besides Ranipur-Jharial, 64 Yogini temples have been discovered at Bheraghat, Khajuraho and in the neighbourhood of Shadol in M. P., at Mitauli, Dadahi and Lokhari in U. P., at Coimbatore in Tamilnadu and at Hirapur in Orissa. The Siyan inscription of Nayapala (D. C. Sircar, *Śilalekha-Tāmrāśanādi Prasāṅga*, Calcutta, 1982, pp. 109 & 117) refers to the construction of a temple of 64 yoginis by the Pala king in his capital city.

4. H. C. Das (‘Hypaethral Yogini Temples of Khajuraho and Orissa — A Comparative Study’, paper read at the UGC National Seminar on Art of Khajuraho, Khajuraho, 1987 pp. 5f.) thinks that the concept of *maṇḍala* and *cakra* ‘possibly found expression in the form of circular yogini temples.’
5. Beglar (*op. cit.*, p. 135) and following him T. Donaldson (*Hindu Temple Art of Orissa*, Vol. I, Leiden, 1985, p. 263) hold the view that the temple had its principal entrance originally on the south side. Subsequently, it was shut up to be converted into the largest niche and the small door to the east was substituted in its place. This view does not appear to be valid as a parallel example, recorded by Beglar himself, exists at Bheraghat. It is difficult to dismiss this similarity as a mere coincidence. Besides, temples facing south, though not unknown, is a rare phenomenon in Orissa. That the image of Natarāja, enshrined by the pavilion in the centre of the court, is facing the door establishes beyond doubt that the temple was meant to have its face turned to the east. The largeness of the southern niche in question is apparently due to its housing the deity enjoying an importance greater than that of other Yoginis at the site.
6. The Sanskrit literature represents the Yoginis as the attendants or the various manifestations of Durgā (see K. S. Behera, ‘Evolution of Sakti Cult at Jajpur, Bhubaneswar and Puri,’ *Sakti Cult and Tara*, ed. D. C. Sircar Calcutta, 1967, p. 82).

The view that women or priestesses, who were possessed by goddesses, were in course of time elevated to the position of Yoginis (see H. C. Das, *op. cit.*, p. 15) not only is a hypothesis without any definite evidence but also suffers from a contradiction. Indeed, this hypothesis implicitly admits the pre-existence of the concept of Yoginis so that the priestesses could be possessed by them. The Yoginia, therefore, cannot be deified priestesses.

Bisnurup Das (‘Yogini Cult in Orissa’, *Proceedings of the Indian History Congress*, Waltair, 1979, p. 97) explains the presence of the 64 Yogini temples ‘only in Orissa and Madhya Pradesh’ reasoning curiously that ‘the hill tribes who believed in matriarchy, were worshippers of Sakti.’ While it is not a fact that 64 Yogini temples were not built outside Orissa and Madhya Pradesh, not all of them were located on the hills or in the hilly region (e. g. the 64 Yogini temple at Hirapur). Besides, the focal point of such a temple was, generally, a Śaiva shrine which indicates a male dominated society as the sponsor of the 64 Yogini temples.

7. H. C. Das (*op. cit.*, p. 12) is not correct when he says, “Out of the 64 Yogini images 46 are present in the niches.”
8. See R. K. Sharma, *op. cit.*, p. 31.
9. It is not a 13 feet square chamber, as mentioned by Beglar (*op. cit.*, pp. 129f.).
10. Calculation has been made on the basis of the height of the temple given by Mitra (*op. cit.*, p. 16).
11. From the scattered heaps of bricks, Beglar (*op. cit.*, p. 132) inferred that several brick temples once stood on the outcrop at Jharial. He, however, failed to discover the trace of any one of them.



12. For a description of the Someśvara temple see D. R. Das, *Temples of Orissa : The Study of A Sub-style*, Delhi, 1982, pp. 26ff.
13. B. Ch. Chhabra, 'Ranipur-Jharial Inscriptions', *Epigraphia Indica*, Vol. XXIV, pp. 240ff.
14. *Ibid.*, p. 240.
15. Donaldson, *op. cit.*, p. 185. The Bilhari inscription (*ibid.*, Vol. I, p. 268) records that Lakṣmīkarna paid homage to Someśvara after defeating the king of Kosala and apparently also the king of Odra. Whether Someśvara of this inscription refers to the god of that name at Ranipur-Jharial remains to be established.
16. Overlooking the section-drawing of a balconied window by Beglar (*op. cit.*, Pl. XIV) and failing to understand that the brick-screens were added to the balconies by way of restoration of the Someśvara, T. Donaldson ('Development of the Gavākṣa Window on Orissan Temples,' *Journal of the Indian Society of Oriental Art*, New Series, Vol. VII, p. 4) takes these screens to be original parts of the temple and compares them with the windows of the Lad Khan temple at Aihole.
17. For this two-tiered rise of the roof see D. R. Das, *op. cit.*, Pl. 4.
18. See Prasanta Kumar Ray, 'Indralath Brick Temple of Ranipur-Jharial,' *Orissa Historical Research Journal*, Vol. XXIII, p. 91.
19. Adorning Śaiva temples with Vaiṣṇava images is an old tradition in Orissa. For example, the Svarnajileśvara (c. 7th century A. D.) at Bhubaneswar displays the *Rāmāyana* scenes, the Sūthandātha (c. 8th/9th century A. D.) at Gopināthpur (Cuttack District exhibits the *Rāmāyana* and *Kṛṣṇalīlā* episodes and the Kapileśvara (c. 9th/10th century A. D.) at Charda and the Kosalēśvara (c. 9th/10th century A. D.) at Baidyanāth in the Balangir District bear Vaiṣṇava figures. As late as c. 12th/13th century A. D. Vaiṣṇava images may be found on Śaiva temples, e. g. the Dakṣaprajāpati (Puri District).
20. The height of the temple has risen to 75 feet in consequence of the conservation work undertaken by Orissa State Archaeology (see Ray, *op. cit.*, p. 92).
21. The facade has been renovated by Orissa State Archaeology.
22. Through a gaping hole, now closed, in the wall above the doorcase, the upper part of the vestibule and passage could be seen. Contrary to what Ray (*op. cit.*, p. 89) thinks, the 'voussoir arch' was not employed in spanning the walls of the Indralath.
23. See D. R. Das, 'Stellate Temples of Orissa', *Art and Culture*, 1983, p. 9.



Chapter II

IN SITU IMAGES

The *in situ* images at Ranipur-Jharial are either Śaiva or Śākta or Vaiṣṇava in character. The three temples, which retain these images, are the Someśvara temple (Temple No. 12), the 64 Yogini temple (Temple No. 1) and the Indralath. Besides, there are at the site four rock-out sculptures, one of which is Vaiṣṇava and the rest are Śākta in affiliation. Where these images have more than four hands, the attributes held by them have been described clockwise from the lower right to the lower left hand.

Abbreviations : r. = right hand ; l. = left hand ;

l. r. = lower right hand ; l. l. = lower left hand ;

u. r. = upper right hand ; u. l. = upper left hand ;

x = damaged / indistinct.

A. FEMALE IMAGES

1. YOGINĪ images in the 64 Yoginī temple (Temple No. 1), described clockwise from the deity in the niche immediately to the south of the entrance :

Niche No. 1 (Pl. 60) : The goddess is three headed, two handed and dancing.

Attributes : r. trident ; l. cup (?).

Niche No. 2 : The image is missing. According to Beglar, the goddess was two handed and dancing. Seven horses were shown on the pedestal.

Attributes : r. lotus ; l. lotus.

Niche No. 3 : The image is missing. According to Beglar, the goddess was holding a lotus in one of her two hands.

Niche No. 4 (Pl. 61) : The goddess is two handed and dancing.

Attributes : r. x ; l. at the navel.

Niche No. 5 (Pl. 62) : The goddess is lion headed, two handed and the dancing.

Attributes : r. *khaṇḍiga* (?) ; l. cup.

Niche No. 6 (Pl. 63) : The goddess is two handed and dancing.

Attributes : r. x ; l. noose.

Niche No. 7 (Pl. 64) : The goddess is four handed and dancing. All the hands of the goddess are damaged.

Niche No. 8 : The image is missing.

Niche No. 9 : The image is missing.

Niche No. 10 : The image is missing.

Niche No. 11 (Pl. 65) : The goddess is two handed.

Attributes : r. x ; l. on the knee.



Niche No. 12 (Pl. 66) : The goddess is three headed, four handed and dancing.

Attributes : u. r. trident ; l. r. ✕ ; u. l. rosary ; l. l. ✕. According to Beglar, an hour glass, i. e. kettle drum, is held by one of the hands.

Niche No. 13 (Pl. 67) : The goddess is fierce looking, two handed and squatting.

Attributes : r. ✕ ; l. touching the chin.

Niche No. 14 : The image is missing.

Niche No. 15 (Pl. 68) : Only the lower part, showing the goddess dancing on a corpse, is extant. If this niche refers to Beglar's Niche No. 14, the deity was six or eight handed. With one pair of hands, she was pulling wide her mouth. With the remaining unbroken ones, she held an hour glass, (i. e. kettle drum), a sword and a cup.

Niche No. 16 : The image is missing.

Niche No. 17 : The image is missing.

Niche No. 18 (Pl. 69) : The goddess is lion headed, four handed and dancing.

Attributes : u. r. ✕ ; l. r. ✕ ; u. l. ✕ ; l. l. cup.

Niche No. 19 (Pl. 70) : The goddess is horse headed, four handed and dancing.

Attributes : u. r. battle axe ; l. r. kettle drum ; u. l. rosary ; l. l. cup.

Niche No. 20 (Pl. 71) : The goddess is goat headed, four handed and dancing.

Attributes : u. r. ✕ ; l. r. ✕ ; u. l. mace ; l. l. ✕.

Niche No. 21 (Pl. 72) : The goddess is horse headed, four handed and dancing.

Attributes : u. r. arrow ; l. r. sword ; u. l. bow ; l. l. ✕.

Niche No. 22 (Pl. 73) : The goddess is lion headed, four handed and dancing.

Attributes : u. r. ✕ ; l. r. & l. l. joined together and placed against breast ; u. l. ✕.

Niche No. 23 (Pl. 74) : Animal (goat ?) headed, eight handed and dancing.

Attributes : ✕, ✕, ✕, sword, rosary, ✕, thumb on the upturned palm which is placed on the lap, and corpse with head downward.

Niche No. 24 (Pl. 75) : The goddess is elephant headed, four handed and dancing.

Attributes : u. r. rosary ; l. r. ✕ ; u. l. battle axe ; l. l. ✕.

Niche No. 25 (Pl. 76) : The goddess is boar headed, four handed and dancing.

Attributes : u. r. mace ; u. l. rosary ; l. r. & l. l. placed one above another on the lap.

Niche No. 26 (Pl. 77) : The goddess is cow headed, four handed and dancing.

Attributes : u. r. mace ; l. r. ✕ ; u. l. ✕ ; l. l. ✕.

Niche No. 27 (Pl. 78) : The goddess is four handed and dancing.

Attributes : u. r. mace ; l. r. ✕ ; u. l. cup ; l. l. ✕.



Niche No. 28 (Pl. 79) : The goddess is four handed and dancing.
Attributes : u. r. × ; l. r. × ; u. l. × ; l. l. touching right knee.

Niche No. 29 (Pl. 80) : The goddess is bear headed, four handed and dancing.
Attributes : u. r. flower ; l. r. × ; u. l. round weapon ; l. l. ×.

Niche No. 30 (Pl. 81) : The goddess is serpent headed, four handed and dancing.
Attributes : u. r. trident ; l. r. × ; u. l. × ; l. l. ×.

Niche No. 31 (Pl. 82) : The goddess is two handed and dancing. Both of her hands are damaged.

Niche No. 32 (Pl. 83) : The goddess is two handed and dancing. Both of her hands are damaged.

Niche No. 33 (Pl. 84) : The goddess is two handed and dancing. Both of her hands are damaged.

Niche No. 34 : The image is missing.

Niche No. 35 (Pl. 85) : The goddess is two handed and dancing.
Attributes : r. trident ; l. ×.

Niche No. 36 (Pl. 86) : The goddess is two handed and dancing.
Attributes : r. × ; l. cup.

Niche No. 37 (Pl. 87) : The goddess is two handed and dancing.
Attributes : r. trident ; l. cup.

Niche No. 38 (Pl. 88) : The goddess is two handed and dancing. Both of her hands are damaged.

Niche No. 39 (Pl. 89) : The goddess is two handed and dancing.
Attributes : r. trident ; l. cup.

Niche No. 40 (Pl. 90) : The goddess is four handed and dancing.
Attributes : u. r. trident ; l. r. × ; u. l. mace ; l. l. cup.

Niche No. 41 (Pl. 91) : The goddess is two handed and dancing.
Attributes : r. × ; l. cup.

Niche No. 42 : The image is missing.

Niche No. 43 : The image is missing.

Niche No. 44 (Pl. 92) : The goddess is two handed and dancing.
Attributes : r. trident ; l. ×.

Niche No. 45 (Pl. 93) : The goddess is two handed and dancing.
Attributes : r. sword ; l. child.



Niche No. 46 (Pl. 94) : The goddess is boar (? horse ?) headed, four handed and dancing.

Attributes : u. r. trident ; l. r. human head ; u. l. × ; l. l. × .

Niche No. 47 (Pl. 95) : The goddess is cow/buffalo headed, two handed and dancing.

Attributes : r. trident ; l. × .

Niche No. 48 (Pl. 96) : The goddess is four handed and dancing.

Attributes : u. r. & u. l. joined over head ; l. r. & l. l. joined near navel.

Niche No. 49 (Pl. 97) : The goddess is antelope headed, two handed and dancing.

Attributes : r. sword ; l. × .

Niche No. 50 (Pl. 98) : The goddess is two handed and dancing.

Attributes : r. spear ; l. × .

Niche No. 51 (Pl. 99) : The goddess is two handed and dancing.

Attributes : r. × ; l. × .

Niche No. 52 : The image is missing.

Niche No. 53 (Pl. 100) : The goddess is two handed and dancing.

Attributes : r. touching mouth ; l. × .

Niche No. 54 (Pl. 101) : The goddess is two handed and dancing.

Attributes : r. *varada* ; l. mace.

Niche No. 55 : The image is missing.

Niche No. 56 (Pl. 102) : The goddess is four handed and dancing on an unidentifiable animal mount.

Attributes : u. r. rosary ; l. r. *cinnadrā* ; u. l. mace ; l. l. × .

Niche No. 57 (Pl. 103) : The goddess is four handed and dancing on the elephant (?) mount.

Attributes : u. r. arrow ; l. r. × ; u. l. bow ; l. l. noose.

Niche No. 58 (Pl. 104) : The goddess is two handed and dancing on an unidentifiable mount.

Attributes : r. × ; l. noose.

Niche No. 59 (Pl. 105) : The goddess is two handed and dancing.

Attributes : r. noose ; l. × .

Niche No. 60 : The image is missing.

Niche No. 61 (Pl. 106) : The goddess is two handed and dancing on the jackal (?) mount.

Attributes : r. mace ; l. cup.

Niche No. 62 (Pl. 107) : The goddess is two handed and dancing.

Attributes : r. raised to forehead ; l. mirror.



Niche No. 63 (Pl. 108) : The goddess is two handed and dancing.

Attributes : r. mace ; l. mace.

Niche No. 64 : The image is missing.

Niche No. 65 : The image is missing.

At the time of Beglar's visit, some of the niches, at present empty, housed images. As the order of niches in Beglar's description is not in conformity with the images contained by them nowadays, it is difficult to utilise the information supplied by him regarding the Yoginis in the 64 Yogini temple.

2. DEVĪ in the *uparajāgha* of the northern side of the *gōinthiyāla* of the Indralath : The goddess is four handed and standing. All of her hands are damaged.

3. GAJALAKṢMĪ on the *lalālavimba* of doorcase of the vestibule of the Someśvara : The goddess is two handed and in *lalitāsana*. Her hands are damaged.

In addition to these images, a figure of Cāmuṇḍā and a Saptamātrkā panel are carved respectively on the southern and northern faces of a boulder not far from the western end of the lake. Another Saptamātrkā panel may be seen carved on the rock near Temple Nos. 39-43. On the right of this panel is carved an image of Maḥiṣāsūramardīnī Durgā and another of Gaṇeśa.

The image of CĀMUNḌĀ (Pl. 109) is fierce looking. Her imaciated figure is characterised by a hollow belly. She is in *sukhāsana*, haloed and wearing a garland of human heads. She sits on a corpse up the leg of which is climbing a jackal. In her four hands she holds the following :

u. r. dagger ; l. r. kettle drum ; u. l. touching the lips with fingers and holding a trident between the folded upper and lower arms ; l. l. cup.

The SAPTAMĀTRKĀ panel, on the rock face opposite that showing Cāmuṇḍā, is so abraded that most of the figures in the panel are beyond recognition. From what remains, it is apparent that the panel contained nine figures of which the extreme left and right ones were respectively of Gaṇeśa and Aja Ekapāda. The deity, placed after Gaṇeśa, is Cāmuṇḍā. She is four handed and sitting on a buffalo (?). On her right is a three headed deity, who on account of her bull mount, may be Māheśvarī. Only the indications of the following four images are left. The last of the Mātrkās may be Brāhmī as her mount seems to be a swan. The attributes in their hands are unidentifiable.

The second SAPTAMĀTRKĀ panel, which is about to disappear, cannot be described. The eroded figure on the right of the Mātrkās may be Aja Ekapāda while that on their left is Gaṇeśa. An indistinct seated figure occurs on the left of Gaṇeśa.

MAHIṢĀSŪRAMARDINĪ DURGĀ on the right of the second Saptamātrkā panel : The image is four handed. The figure of demon is almost lost. Her attributes are : u. r. sword ; l. r. spear ; u. l. axe (?) ; l. l. shield.

B. MALE DIVINITIES

Images in this class may be arranged in two broad groups, viz. Śaiva and Vaiṣṇava. The first group includes not only images of Śiva but also of those related to the Śaiva sect. Similarly, the second group embraces all the Vaiṣṇavite figures.



1. Śaiva Images

NAṬARĀJA (Pl. 6) in the pavilion of the 64 Yoginī temple (Temple No. 1) : The image is eight handed and *ūrdhvaliṅga*. Gaṇeśa is dancing near his right leg while Nandī stands under his raised left leg. His attributes are : kettle drum, trident, *gajāhastā*, tail of snake, neck of snake, ×, rosary, ×.

NAṬARĀJA in the right *kaṇika* niche on the northern side of the Indralath : The image is four handed. His attributes are : u. r. trident ; l. r. *gajāhastā* ; u. l. × ; l. l. ×.

ŚIVA in the right *kaṇika* niche on the southern side of above : The god is standing and four handed. Among his attributes, only a trident in the l. r. may be recognised.

AJA EKAPĀDA on the extreme right of the Saptamātṛkā panel on the boulder : The god is two handed and standing on an indistinct mount. His attributes are : r. trident ; l. ×.

GAṆEŚA on the extreme left of above : The god is four handed and in *sukhāsana* on the mouse mount. His attributes are : u. r. × ; l. r. × ; u. l. tusk ; l. l. sweetmeat.

GAṆEŚA near the right leg of Naṭarāja in the pavilion of the 64 Yoginī temple (Temple No. 1) : The god is four handed, dancing and *ūrdhvaliṅga*. His attributes are : u. r. × ; l. r. *gajāhastā* ; u. l. × ; l. l. sweetmeat.

GAṆEŚA by the side of the Mahiṣāsura-mardini image : The god is four handed, sitting in *lalitāsana* and wearing *jalāmukuta*. His attributes are indistinct.

GAṆEŚA on the left of the second Saptamātṛkā panel : The image is badly eroded.

LAKULIŚA in the left *kaṇika* niche on the southern side of the Indralath : The Śaiva preceptor is two handed and in *utkuṭikāsana*. His hands are damaged. The palms in the preaching *mudrā* may, however, be recognised. Traces of the *lakuta* are also present.

ASCETIC (Pl. 19) on the left wall of the passage leading to the sanctum of the Śomeśvara : The sage is in *padmāsana* and holding a fruit-like object in the two hands which are raised to the chest.

2. Vaiṣṇava Figures

VIṢṆU within the *caitya*-gable above the left *kaṇika* niche on the western side of the Indralath : The god is standing and four handed. His attributes are : u. r. × ; l. r. × ; l. l. mace.

VIṢṆU within the *caitya*-gable above the right *kaṇika* niche on the northern side of above : The god is standing and four handed. All the hands are damaged.

NARASIṂHA within the *caitya*-gable above the right *kaṇika* niche on the northern side of above : The god is shown as tearing the belly of Hiranyakaśipu.

NARASIṂHA within the *caitya*-gable above the *rāhī* niche on the southern side of above : The image is of the Kevala-Narasimha type.



NARASIMHA (?) in the right *kanika* niche on the southern side of above : The indistinct image with a skeletal chaste may also be Nārasimhi or any other terrible female divinity.

VARĀHA within the *caitya*-gable above the *rūhū* niche on the southern side of above : The image is damaged.

VARĀHA (rock cut near the south-eastern end of the lake) : The god is four handed. His right leg rests on the hood spread above a human headed *nāginī* and left leg is placed on a prostrated demon. His attributes are : u. r. discus ; l. r. mace ; u. l. supporting Pṛthvi on the elbow ; l. l. conch.

BALARĀMA killing Dhenukāsura (in the right *kanika* niche on the western side of the Indralath) : The image is damaged.

HANUMĀNA carrying Gandhamādana (within the *caitya*-gable above the *rūhū* niche on the southern side of above) : The monkey hero is shown as carrying the hill and flying in the air.

In addition to the images described above, a number of eroded figures may be seen on the Indralath. Because of their present state of preservation, it is not possible to identify them.



Chapter III

DATE

No temple at Ranipur-Jharial bears any dated inscription. Mahapatra¹ attempts to utilise the content of the Someśvara temple inscription for dating these temples. He equates Gaganasiva, the builder of the Someśvara, with the Mattamayūra ascetic Vyomasiva of the Ranod inscription² and prepares, in a chronological order, the list of priests who held the office of preceptor of the school to which Vyomasiva belonged. According to his reckoning, the position of Vyomasiva *alias* Gaganasiva in this list suggests that he lived during the second half of the 9th century A.D. The conjectural nature of Mahapatra's contention is explicit and it cannot be accepted without any corroborative evidence. As Chhabra says, the similarity between Vyomasiva and Gaganasiva is fortuitous.³ He further observes, "when we consider how ill compares the faulty and clumsy construction of the present brief record with the chaste and ornate composition of the copious inscription from Ranod, the former depicting Gaganasiva as a mediocre abbot and the latter representing Vyomasiva as a great celebrity among the learned and the holy, the possibility of the two being identical becomes remoter still."

In the absence of dated inscription, structural details of the temple have to be examined for their dating. Excluding the hypaethral 64 Yogini temple, all the stone temples of Ranipur-Jharial may be divided into two groups viz. *triratha* and *pañcaratha*. Apart from the difference in plan, temples of both the groups are identical in respect of important details. This similarity suggests that the stone temples are not separated from one another by any considerable chronological gap. Indeed these temples seem to have been built during that period which witnessed the transition from the *triratha* to the *pañcaratha* plan.

One of the common characteristics of the stone temples of Ranipur-Jharial is the division of the *bāḍa* into three segments. In Jharial, the *pābhāga*, *jāṅgha* and *barāṇḍa* maintain a 2:4:1 ratio. The *barāṇḍa* is invariably composed of a *khurā*-shaped moulding and a recessed frieze. In Orissa, these traits became unusual, if not unknown, after the 10th century. About the 11th century, the convention of dividing the *bāḍa* into five segments, maintaining approximately a 1:2:2:1 ratio of *pābhāga*, *jāṅgha* and *barāṇḍa* and indicating the *barāṇḍa* by a set of mouldings was developed. As evidenced by Temple No. 15 and the Someśvara, the prevailing practice, at the time of building the temples at Ranipur-Jharial, was to endow the *pābhāga* with four mouldings. In the sequence of evolution of Orissan temple architecture, four moulding *pābhāga* gives way to its five moulding variety towards the late 10th century. It will follow, therefore, that the stone temples of Ranipur-Jharial cannot be dated after c. 950 A. D.

A significant aspect of the planning of most of the temples of Ranipur-Jharial is the 1:3 ratio of wall thickness and length/width of the sanctum. This ratio represents a convention formulated towards the close of the 9th century when the Somavamśis were extending their hegemony over Orissa. In many temples, again, a vestibule chamber intervenes between the *deula* and the *mukhasālā* (see Fig. 6) or precedes the *deula* as an integrated porch (see Fig. 9). Several temples possess an indented sanctum (see Fig. 5). These are characteristics which were not known in Orissa before the late 9th/early 10th century. One of the four mouldings of the *pābhāga* of Temple No. 15 and of the pilaster bases of the Someśvara is *kumbha*. In Orissa, the *kumbha* replaces the *noli* as a *pābhāga* moulding not earlier than c. 900 A. D. Again the stylised pearl strings, appearing on the upper end of the pilasters on Temple No. 15, is a decorative motif developed about the end of the 9th century. In this connection, mention may be made of the conical *jalāmukula* of the Yogini images in the hypaethral temple. This trait becomes a typical stylistic feature of sculptures not before the coming of the Somavamśis.⁴ Under the circumstances, these temples cannot be dated earlier than c. mid 9th century.



Chhabra assigns the characters of the Someśvara temple inscription to the 10th/11th century and another near this temple to the 10th century.⁵

As the available evidence stands, the stone temples, including the 64 Yogini temple, should be placed between c. 850 and 950 A.D. To be more precise, these temples should be dated in the neighbourhood of 900 A.D.

There is little doubt that the rock cut images at this site were executed at the time when the temple-building activity at Ranipur-Jharial was on. Some of their iconographic traits like the round halo, which is rarely to be found after the 10th century, and the mouse mount of Gageśa, almost unknown before the 9th century, may be cited in support of the date suggested for the Ranipur-Jharial stone temples.

It seems that at least a century later than the date ascribed to the stone temples, the brick built Indralath was constructed. Its five moulding *pāṭhāṅga* pushes it beyond mid-10th century while the *pañcāṅga bhāṇa* does not allow it to be earlier than the 11th century. The division of its *ganḍi* into more than five *bhūmis* is another characteristic whose sporadic occurrence during the 10th century was changed into a regular presence since c. 1050 A.D. In this context, the 1 : more than 7 ratio of the length/width of the *garbhagrha* and the height of the *deula* assumes some significance. The approximately 1 : 4 ratio, found in early Orissan temples, must have taken several centuries to be modified into 1 : 7 ratio.⁶ The Indralath, therefore, cannot be dated before mid-11th century.

The ruined brick temple at Kansil seems to have a parallel in the Pātaleśvara temple at Budhikomna in the Kalahandi District.⁷ Excepting its stellate plan, the latter temple is not very different from the Indralath. These three brick temples may, therefore, be considered as near contemporary.

NOTES

1. K. N. Mahapatra, 'Gaganasivacharya and the Date of the Monuments at Ranipur-Jharial,' *Orissa Historical Research Journal*, Vol. II, p. 70.
2. *Epigraphia Indica*, Vol. I, pp. 357 ff.
3. Chhabra, *op. cit.*, p. 242.
4. B. K. Rath, *Cultural History of Orissa*, Delhi, 1983, p. 184.
5. Chhabra, *op. cit.*, pp. 240 and 243.
6. N. K. Bose (*Cultural Anthropology and Other Essays*, Calcutta, 1953, pp. 240ff.) has given some figures and proportions showing that the height of the *deula* in relation to the length/width of its *garbhagrha* was gradually increased with the passage of time.
7. D. R. Das, 'Stellate Temples of Orissa,' *Art and Culture*, 1983, pp. 7ff.



Chapter IV

CONCLUSION

The concentration of a large number of temples at a single site of Ranipur-Jharial must have been due to the prominence of the twin villages as a holy place. The circumstances under which these twin villages acquired such a distinction remain in the domain of conjecture. While the gently sloping outcrop with a lake at its foot offered an attractive natural site to be selected for the erection of temples, the emergence of the place as a sacred *tirtha* seems to have coincided with the advent of the Somavamsis in Orissa. The site, therefore, appears to have risen as a Brahmanical centre under the patronage of the Somavamsis, who wanted to utilise religion as a weapon to win the soul of a politically conquered semi-tribal population.¹ In this context, the migration of Gaganasivācārya, the Mattamayūra ascetic,² from Uttara-Terambagha, variously identified with Terambi (modern Terahi, about half way between Jhansi and Ranod) of the Ranod inscription and Tarbha (Balangir District),³ to establish the seat of a Śaiva sect at Ranipur-Jharial assumes some significance. The existence of a Yogini temple and rock-cut Saptamātṛkā panels at this predominantly Śaiva site is not an anomaly. Such a development was anticipated by the esoteric concept of a unity of Śiva and Śakti. This concept was theorised by Matsyendranātha, the founder of the Yoginikaṇḍa as a branch of the Śakta cult.⁴ That the line dividing the Śaivas from the Kaulas was very indistinct has been established by the fact that Gorakṣa, the disciple of Matsyendranātha, was himself a Pāsupata.⁵ The Śaiva Kaula combination must have achieved a remarkable success in creating Ranipur-Jharial a wellknown pilgrim centre. As a visible testimony to this success stand the large number of seemingly votive shrines around the Someśvara.

The temples of Ranipur-Jharial represent a transitional phase in the evolution of Orissan temple architecture. They were built at a time when the archaic style was yet to go into oblivion and the approaching footfalls of the archetype of Orissan temples were being heard. The *triratha* plan, 2:1 ratio of length/width of the *garbhagṛha* and the wall thickness, *tri-aṅga bhāṣa*, *barandā* made of a moulding and a recessed frieze, and 2:4:1 ratio of *pābhūga*, *jāgha* and *barandā* of the olden days were not forgotten. At the same time, the number of *pābhūga* mouldings was increased from three to four, the *noli* was replaced by the *kumbha*, the *pañcaratha* ground plan was introduced, the *garbhagṛha* occasionally showed indented sides and the usual ratio of the length/width of the *garbhagṛha* and the thickness of wall became 3:1. These latter characteristics are symptoms of a change from the primitive to the fully developed Orissan version of the *nāgara* order. The rudimentary *bhadra devūḥ* at the site are also herbingers of that type of *jagamohanas* whose earliest occurrence may be noticed in the Mukteśvara at Bhubaneswar.⁶

By the time the Indralath was built, Orissan temple architecture either had acquired or was about to acquire its own definition. Some of its features, like the *pañcaratha* ground plan, *pañcāṅga bhāṣa*, pilasters entwined by human bodied *nāgas* and division of the *ganḍī* into more than five *bhūmis* are typical of matured Orissan temples. Unlike contemporary stone temples, its *ganḍī* is bereft of *aṅgalikharas* on the *ganḍī*. It may be mentioned here that standing and ruined temples, resembling the Indralath, have been found only in that region of Orissa and M.P. which constituted southern Kosala during the time of the Somavamsis.

Available evidence does not indicate that Ranipur-Jharial, as a holy place of any importance, survived the extinction of the Somavamsis from the political map of Orissa. Today the temple-site presents a deserted look. The Someśvara is the lone living temple whose fame is restricted to its neighbourhood only. A possible reason of the decline of Ranipur-Jharial is the shifting of the power



centre of Orissa from Kosala in the upper Mahanadi valley to Utkala in the lower Mahanadi valley and the consequent withdrawal of royal patronage to the organisation of the ascetics functioning at that place. When and how the withdrawal of that patronage took place cannot be told at the present state of our knowledge.

NOTES

1. The proliferation of temples, enshrining the *lingam* under the name of Kosaleivara, during the early Somavamsi period is an indication of the endeavour of the kings of this newly founded ruling house in western Orissa to identify themselves with lord Śiva and, thereby, make themselves acceptable to the local people.
2. As the name of some of the Mattamayūra ascetics end in -liṅga, Gaganaliṅga appears to have been a member of that school (see Chhabra, *op. cit.*, p. 241).
3. *Ibid.*, p. 242.
4. See V. W. Karambelkar, 'Matyendranātha and His Yogini Cult,' *Indian Historical Quarterly*, Vol. XXXI, p. 367.
5. R. K. Sharma, *op. cit.*, p. 34.
6. See D. R. Das, 'Early Bhadra Deols of Orissa,' in *Aspects of Indian Art and Culture* (S. K. Sarawati Commemoration Volume), ed. Jayanta Chakrabarty and D. C. Bhattacharya, pp. 182ff.



GLOSSARY

abhaya : hand posture in which the palm is turned to the front with fingers raised upward.

āmalaka : spheroid member ribbed at the edges.

amuratha : projected segment on the inner flank of *kanika* in a temple having more than five *rathas*.

arghya : pedestal of the phallic emblem of Śiva.

bāḍa : wall.

bāḍa bahala : length of wall.

bāndhanā : moulding or set of mouldings dividing *jāṅgha* into *tala* and *upara* segments.

baraṇḍa : set of mouldings corresponding to the topmost section of *bāḍa*.

basanta : uppermost moulding of *pābhūga*.

beki : cylindrical neck of *mastaka*.

bhadra deula : temple with a pyramidal roof.

bhūmi : horizontal stage of *gaṇḍi*.

bhūmī-āmalaka : sectional *āmalaka* used to demarcate one *bhūmi* from another in the *kanika* of *gaṇḍi*.

bhūmī-baraṇḍika : moulding in a *bhūmi*.

bisama : capstone on *gaṇḍi*.

caitya-window : ornamental design resembling the window of a Buddhist *caitya*-hall.

candraśīlā : large *caitya*-window-shaped gable at the base of *rūhā* of *gaṇḍi*.

candraśīla : half-moon shaped step.

cinnadrā : hand posture in which tips of the thumb and forefinger are made to touch each other, so as to form a circle.

deula : temple, also used here in the sense of *baḍa deula*, i. e. the structure representing the shrine.

dvi-aṅga : division of *bāḍa* into two segments along the vertical axis.

gāinthyūla : junction between *deula* and *mukhaśīlā*.

gajahasta : hand pose showing arm thrown across the body like the trunk of an elephant.

gamā : corbelled arch above the door-lintel.



ganḍī : tower above *bāḥa*.

garbhagrha : sanctum chamber.

garbhāmudā : s. v. *mudā*.

ghatopallava : vase and foliage.

jāṅghā : section of *pīḍā* between *pūbhūga* and *harandā*; *talā*-, the lower section of *jāṅghā* between *pūbhūga* and *bāndhanā*; *uparā*-, the upper section of *jāṅghā* between *bāndhanā* and *harandā*.

jalāmukuta : crown of matted locks.

kanika : outermost segment of a temple with more than one *ratha*.

kāñṭhī : recess.

khākharā : rectangular parallelopiped with S-like vertical sides

khākharā deva : temple with a *khākharā* roof.

khapuri : flattish bell-shaped member upon *amalaka*.

khurā : hoof shaped moulding.

khavāṅgī : bone made club with a skull stuck to it.

kumbha : pitcher-shaped moulding.

lālāḍavimha : rectangular boss on the door-lintel.

lālāsana : sitting posture in which one leg is tucked upon the seat while the other dangles down it.

līṅgam : phallic emblem of Śiva.

mastaka : set of mouldings crowning *ganḍī*.

mudā : ceiling; *garbhā*-, lowest ceiling above *garbhagrha*; *ratna*-, upper ceiling in a temple having double ceiling.

mukhaḥalā : forward hall.

nāga : male serpent.

nāginī : female serpent.

pūbhūga : dadoo.

pīḍā : lowest moulding of *pūbhūga*.

padmāsana : sitting posture in which the two legs are kept crossed so that the feet are brought to rest on the thighs.



pañcāṅga : fivefold division of *bāḍa* along its vertical axis.

paṭā : rightangled moulding.

piḍhā : tier of the roof of *bhadra deula*.

rāhā : central projection.

ratha : segments produced upon the face of a temple by projecting part of it to a more forward plane ; *tri-*, temple with the wall divided into three segments ; *pañca-*, temple with the wall divided into five segments ; *upa-*, sub-segments of a *ratha*.

sukanāsā : an integrated projection from the base of *ganḍī*.

sukhāsana : sitting posture in which one leg, generally the left one, rests flat on the seat while the right knee is raised upward from it and the right arm is stretched out on the raised knee.

talajāṅgha : s. v. *jāṅgha*.

tri-aṅga : division of *bāḍa* into three segments along the vertical axis.

triratha : s. v. *ratha*.

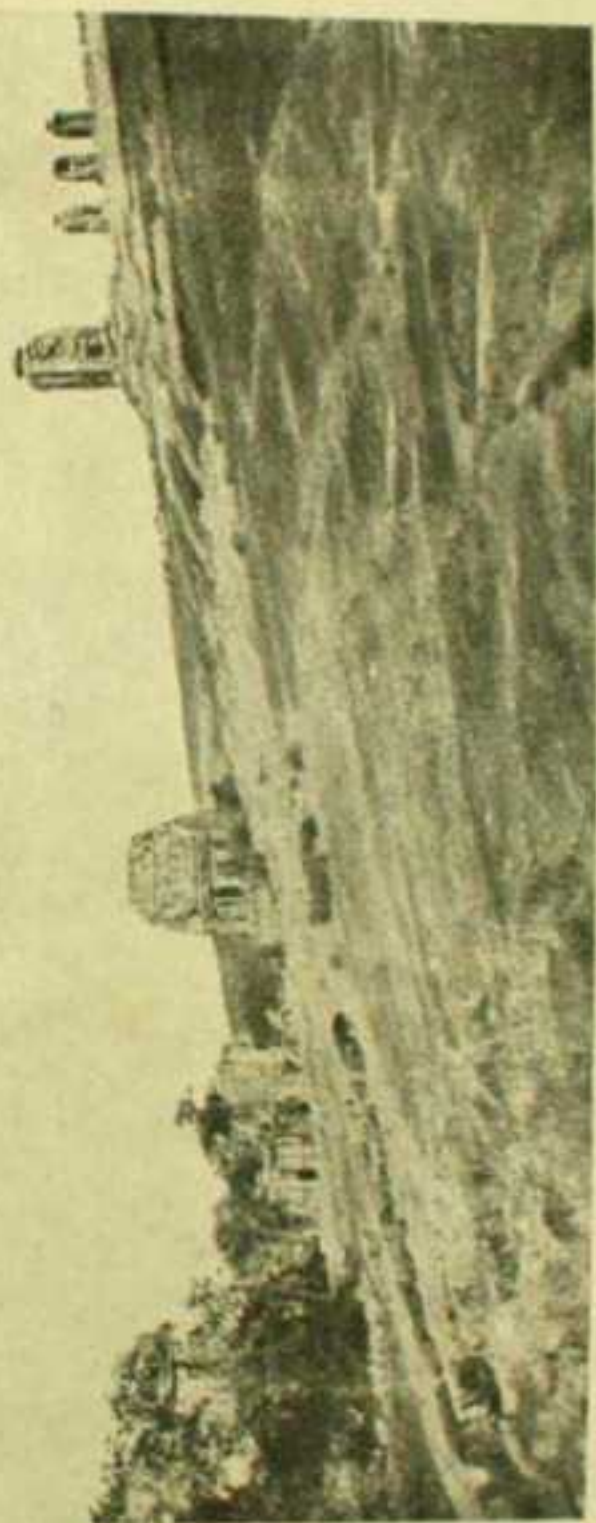
uparajāṅgha : s. v. *jāṅgha*.

uparatha : s. v. *ratha*.

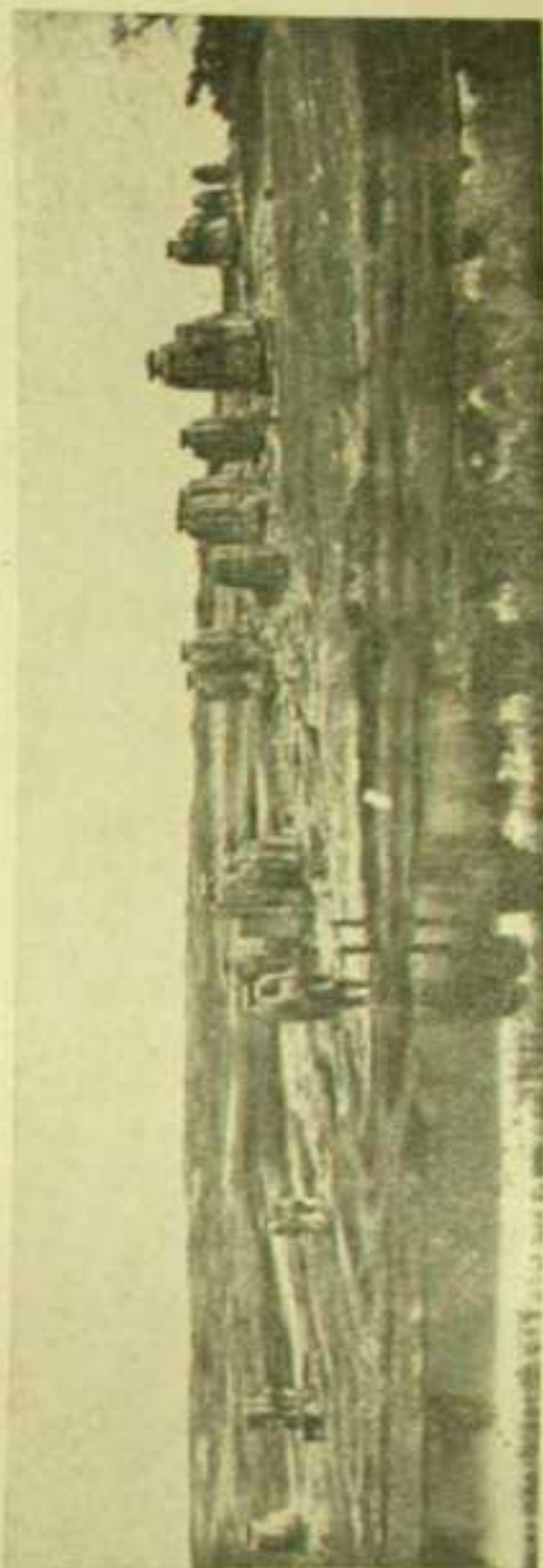
ūrdhvalīṅga : erect penis.

utkulikāsana : sitting posture in which legs are crossed with heels kept close to the bottom and knees raised above the seat.

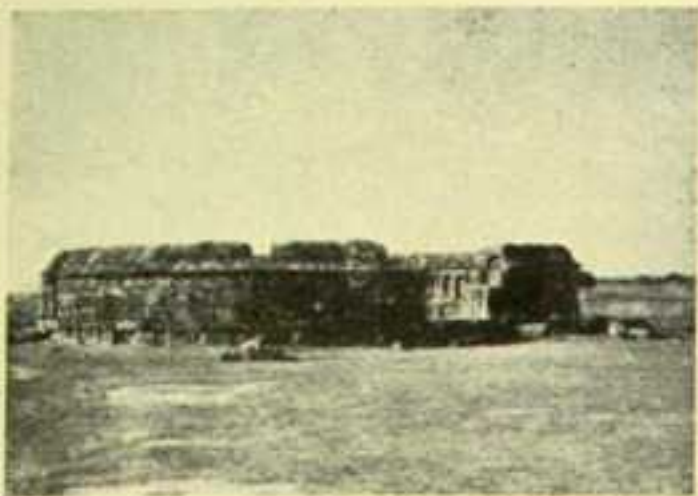
varaḍa : hand pose showing the palm turned to the front and extended downward.



1 General view of temples on the outcrop. From right to left are shown Temple Nos. 5, 9; Temple No. 12 is partially visible on the extreme left; Temple Nos. 13, 15 & 15a are clustered between Temple Nos. 9 and 12 (J. D. Beglar's photograph, 1874-76).



2 Partial view of temples of the First Group (J. D. Beglar's photograph, 1874-76).



3

Temple No. 1 (64 Yogini Temple)



4

Temple No. 1 (64 Yogini Temple) : Central Pavilion



6

Temple No. 1 (64 Yogini Temple) : Nataraja



5

Temple No. 1 (64 Yogini Temple) : Inner face



7 Temple No. 9 (Liyahâri Temple): eastern view (J. D. Beglar's photograph, 1874-76)



8 Temple No. 9 (Liyahâri Temple): southern view



9 Temple No. 3 (east)



10

On right Temple No. 10 and on left Temple No. 11
(eastern view)



12

Temple No. 16 (east)



11

Temple No. 14 (west)



13

Temple No. 21 (west)



14

Temple No. 2 (east) in the foreground



15

Temple No. 4 (west)



17

From right to left are Temple Nos. 5, 6 & 7 (east)



16

Temple No. 4 (east)



18

Temple No. 12 (*Someśvara Deula*) : north-eastern view



19

Temple No. 12 (*Someśvara Deula*) : Ascetic



20

Temple No. 8 (west)



21

From left to right in the foreground are
Temple Nos. 13 and 15a (south)



22
Temple No. 15 (south)



23
Temple No. 15 (east)



24
Temple No. 17 (south)



25
Temple No. 18 (south)



26

Temple No. 19 (south-east)



27

Temple No. 20 (south)



28

Temple No. 22 (east)



29

Temple No. 23 (east)



30
Temple No. 24 (east)



31
Temple No. 25 (east)



32
Temple No. 27 (east)



33
Temple No. 27 (south)



34
Temple No. 26 (west)



35
Temple No. 28 (east)



36
Temple No. 29 (east)



37
Temple No. 30 (south)



38
Temple No. 31 (south)



39
From right to left in the foreground are
Temple Nos. 32 and 33 (west)



40
Temple No. 34 (south)



41
Temple Nos. 35 and 36 (east)



42
Temple No. 37 (south)



43
Temple No. 38 (east)



44
Temple No. 39 (south)



45
From right to left are Temple Nos. 40, 4 and 42 (east)



46
Temple No. 43 (south)



47
Temple No. 44 (east)



48
Temple No. 45 (south)



49
Temple No. 46 (south-east)



50
Temple No. 47 (north-east)



51
Temple No. 48 (south) in the foreground



52
Temple No. 49 (south)



53
Temple No. 50 (south)



54 Brick Temple (Indralath Deula) : north-eastern view
(J. D. Beglar's photograph, 1874-76)



57
Brick Temple (Indralath Deula) :
Decorative shrine on wall



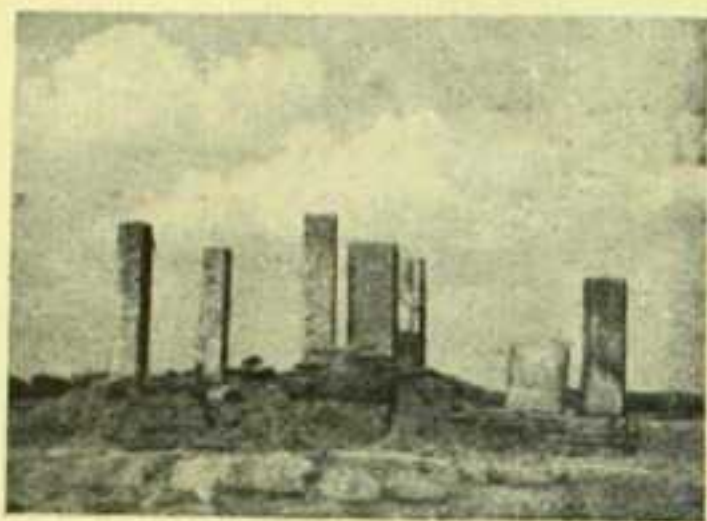
56 Brick Temple (Indralath Deula) : northern view
(J. D. Beglar's photograph, 1874-76)



55
Brick Temple (Indralath Deula) : southern view



58
Brick Temple (Indralāth Deula)
Part of wall on west



59
Ruined Brick Temple at Kansil



60
Temple No. 1 : Yogini : Niche No. 1



61
Temple No. 1 : Yogini : Niche No. 4



62
Temple No. 1 : Yogini : Niche No. 5



63

Temple No. 1 : Yogini : Niche No. 6



64

Temple No. 1 : Yogini : Niche No. 7



65

Temple No. 1 : Yogini : Niche No. 11



66

Temple No. 1 : Yogini : Niche No. 12



67

Temple No. 1 : Yogini : Niche No. 13



68

Temple No. 1 : Yogini : Niche No. 15



69

Temple No. 1 : Yogini : Niche No. 18



70

Temple No. 1 : Yogini : Niche No. 19



71

Temple No. 1 : Yogini : Niche No. 20



72

Temple No. 1 : Yogini : Niche No. 21



73

Temple No. 1 : Yogini : Niche No. 22



74

Temple No. 1 : Yogini : Niche No. 23



75

Temple No. 1 : Yogini : Niche No. 24



76

Temple No. 1 : Yogini : Niche No. 27



77

Temple No. 1 : Yogini : Niche No. 29



78

Temple No. 1 : Yogini : Niche No. 27



79

Temple No. 1 : Yogini : Niche No. 28



80

Temple No. 1 : Yogini : Niche No. 29



81
Temple No. 1 : Yogini : Niche No. 30



82
Temple No. 1 : Yogini : Niche No. 31



83
Temple No. 1 : Yogini : Niche No. 32



84
Temple No. 1 : Yogini : Niche No. 33



85
Temple No. 1 : Yogini : Niche No. 35



86
Temple No. 1 : Yogini : Niche No. 36



87

Temple No. 1 : Yogini : Niche No. 37



88

Temple No. 1 : Yogini : Niche No. 38



89

Temple No. 1 : Yogini : Niche No. 39



90

Temple No. 1 : Yogini : Niche No. 40



91

Temple No. 1 : Yogini : Niche No. 41



92

Temple No. 1 : Yogini : Niche No. 44



105

Temple No. 1 : Yogini : Niche No. 59



106

Temple No. 1 : Yogini : Niche No. 61



107

Temple No. 1 : Yogini : Niche No. 62



108

Temple No. 1 : Yogini : Niche No. 63



109

Rock cut Camunda



ERRATA

Page 2, f. n. 2, line 1.

Read—Mundapadar *for*—Monumunda

Page 3, line 15,

Read—fifteenth *for*—fourteenth